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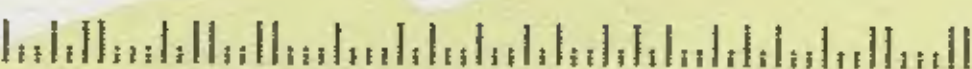
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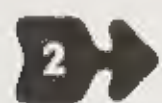
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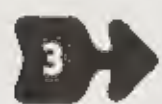
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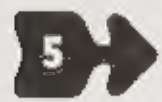
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POOR  
GOOD  
VERY GOOD  
EXCELLENT  
NOT FAMILIAR  
WITH EMIGRE

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- ☐ Other:

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- ☐ Mac System 7
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- ☐ I.D.
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- ☐ Publish
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- ☐ Critique
- ☐ CA
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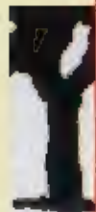
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**Emigre No.55**

**The leisure time issue  
Summer 2000**



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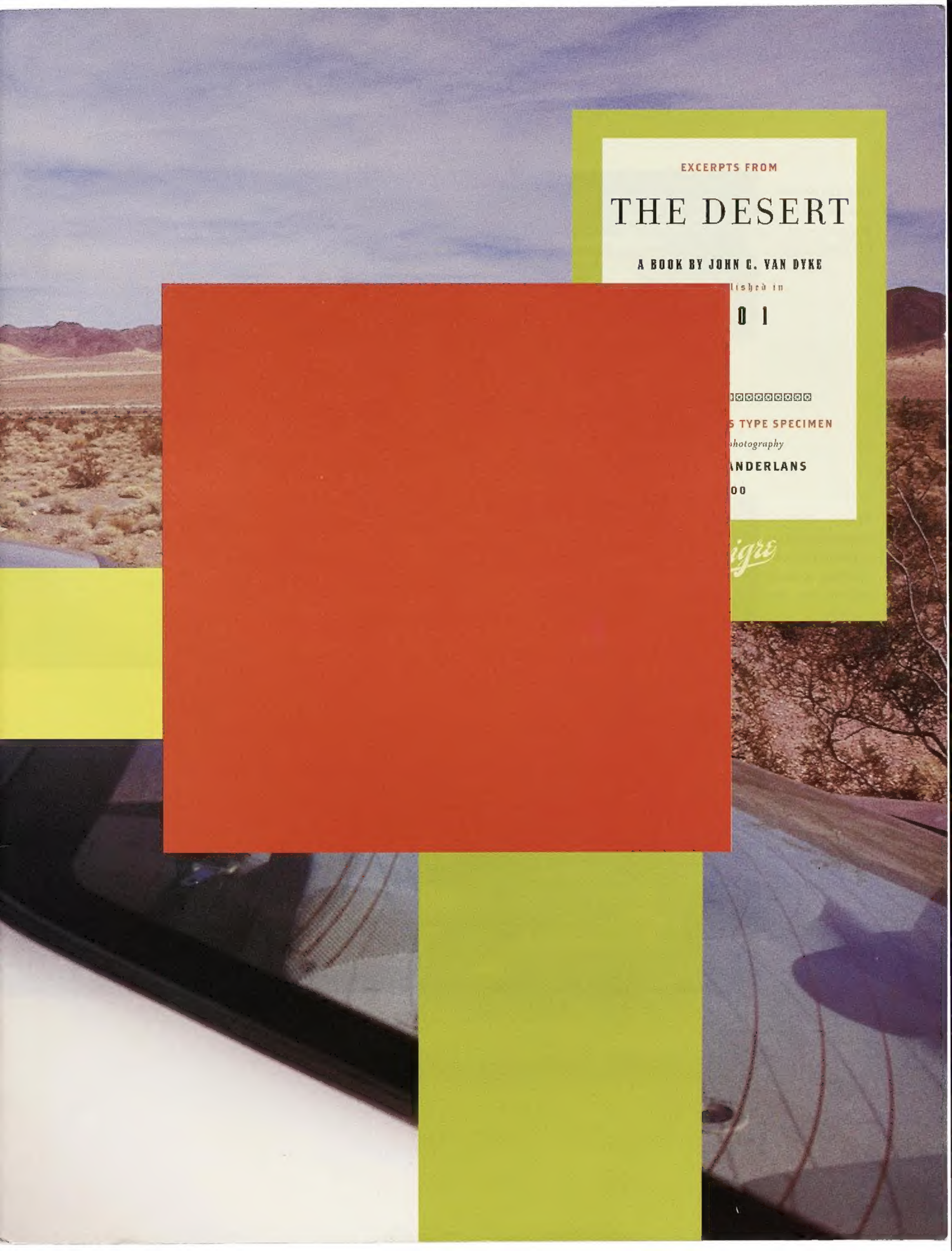




I RIDE AWAY THROUGH T  
The morning is still and  
the sky is lightening with

WAY BETWEEN AMBOY AND LUDLOW.





EXCERPTS FROM

# THE DESERT

A BOOK BY JOHN C. VAN DYKE

Published in

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S TYPE SPECIMEN

photography

ANDERLANS

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*igre*



THE APPROACH > It is the last considerable group of mountains between the divide and the low basin of the *Colorado* desert. For days I have been watching them change color at sunset—watching the canyons shift into great slashes of blue and purple shadow, and the ridges flame with edgings of glittering fire.

DESERT MOUNTAINS > themselves on the plain of their kind, one might remnant no doubt of so and rain into desert sand

AND THERE YOU HAVE THE MOST decorative landscape in the world, a landscape all color, a dream landscape. Painters for years have been trying to put it upon canvas—this landscape of color, light, and air, with form almost obliterated, merely suggested, given only as a hint of the mysterious. Men like Corot and Monet have told us, again and again, that in painting, the

And yet before one gets precipitous sides and unsurmountable tops. Who knows? Not those with whom I am stopping, for they have not been there. They do not even know the name of them.







*Typefaces:*  
FILOSOFIA AND  
VENDETTA

*Location:*  
HIGHWAY 62,  
CADIZ VALLEY.

clearly delineated forms of mountains, valleys, trees, and rivers, kill the fine color-sentiment of the picture. The great struggle of the modern landscapist is to get on with the least possible form and to suggest everything by tones of color, shades of light, drifts of air. Why? Because these are the most sensuous qualities in nature and in art. The landscape that is the



*Location:*  
HIGHWAY 177,  
BETWEEN DESERT CENTER  
AND GRANITE PASS.



*Location:*  
HIGHWAY 62,  
AT IRONAGE ROAD.



simplest in form and the finest in color is by all odds the most beautiful. It is owing to just these features that this Bowl of the desert is a thing of beauty instead of a dreary hollow in the hills. Only one other scene is comparable to it, and that the southern seas at sunset when the calm ocean reflects and melts into the color-glory of the sky. It is the same kind of beauty. Form is almost

Joshua  
California





## THE DESERT

great plain will be almost like a fiery furnace under the rays of the summer sun, but now it is chilly. And in a few hours there will be rings and bands and scarves of heat set wavering across the waste upon the opalescent wings of the mirage; but now the air is so clear that

*Early morning  
on the desert*

range,

of the c

even re

vision i

shall ri

are not

The s

the pal

there is

sand ro

the dra

wave fo

or prie

arroyos

snow. I

Sonora a

bushes shows that the prevailing winds are from the Gulf region. A

cool wind? Yes, but only by comparison with the north wind.

When you feel it on your face you may think it the breath of some

distant volcano.

blurred out in favor of color and air.

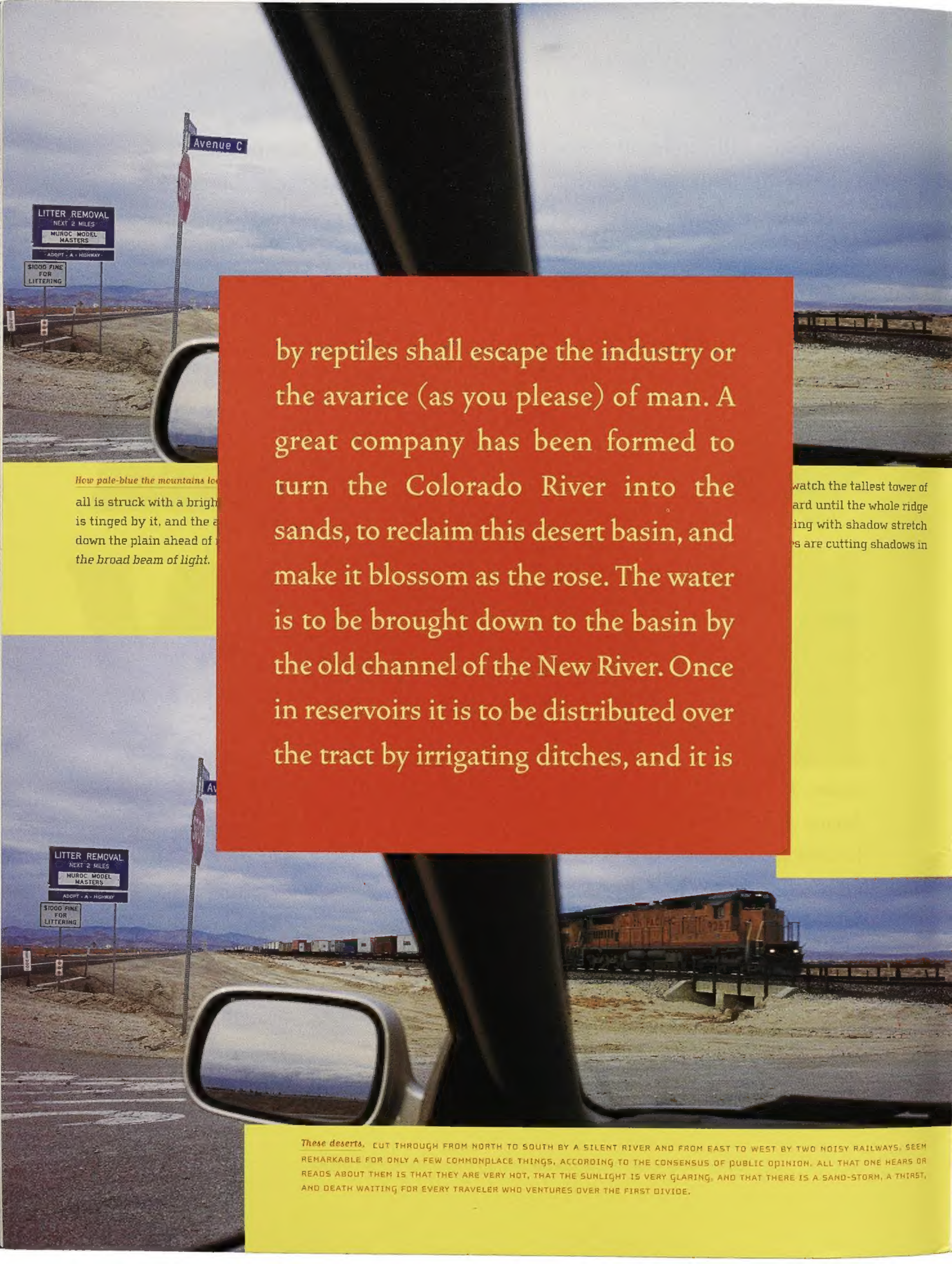
Yet here is more beauty destined to destruction. It might be thought that this forsaken pot-hole in the ground would never come under the dominion of man, that its very worthlessness would be its safeguard against civilization, that none would want it, and everyone from necessity would let it alone. But not even the spot deserted

*Air illusions*

*Sand forms  
in the valleys*

*Winds of  
the desert*





by reptiles shall escape the industry or the avarice (as you please) of man. A great company has been formed to turn the Colorado River into the sands, to reclaim this desert basin, and make it blossom as the rose. The water is to be brought down to the basin by the old channel of the New River. Once in reservoirs it is to be distributed over the tract by irrigating ditches, and it is

How pale-blue the mountains loom  
all is struck with a bright  
is tinged by it, and the  
down the plain ahead of  
the broad beam of light.

watch the tallest tower of  
ard until the whole ridge  
ing with shadow stretch  
s are cutting shadows in

These deserts, cut through from north to south by a silent river and from east to west by two noisy railways, seem remarkable for only a few commonplace things, according to the consensus of public opinion. All that one hears or reads about them is that they are very hot, that the sunlight is very glaring, and that there is a sand-storm, a thirst, and death waiting for every traveler who ventures over the first divide.



and a million acres of desert will thus be made available, fitted for homesteads, ready for the settler who never remains unaided.

A most laudable enterprise, people will say. But commercially no one can find fault with it. Money made from sand is likely to be clean money, at any rate. And economically these acres will produce large supplies of food. That is

That beam of light! Was there on the dunes of the desert meteors, it is the one super high in the heavens they

mountains and gleams white fierce and hot as a rain of and as soon as the sun is sent light.

TWENTY-MOJAVE AND LANCASTER

There is truth enough to be sure in the heat and glare part of it, and an exceptional truth in the other part of it. It is intensely hot on the desert at times, but the sun is not responsible for it precisely in the manner alleged. The heat that one feels is not direct sunlight so much as radiation from the receptive sands, and the glare is due not to preternatural brightness in the sunbeams, but to there being no reliefs for the eye in shadows, in leafy foliage. The vegetation of the desert is so slight that practically the whole surface of the sand acts as a reflector, and it is this, rather than the sun's intensity, that causes the fierce glow of light.



commendable, too, even if those for whom it is produced waste a good half of what they already possess. And yet the food that is produced there may prove expensive to people other than the producers. This old sea-bed is, for its area, probably the greatest dry-heat generator in the world because of its depression and its barren, sandy surface. It is a furnace that whirls heat up

Mystery—a mystery as  
vast pit dug under the mo  
cactus and grease wood.  
waste with the po  
silt; and vast beds of sand  
face smoothed over as th  
columns two thousand fee  
heads towering into the sk

ing waste. It was a  
of the pit grew only  
of absolute  
lakes covered with  
g no trail. The sur-  
er the beds in tall  
t upon earth, their



Typefaces. BROTHERS AND VENDETTA > Location (top): HIGHWAY 58 BETWEEN BARSTOW AND KRAMER > (bottom): HIGHWAY 40 BETWEEN LUDLOW AND BARSTOW




And then the desert  
Ah! what a stifling  
of sand cut the face  
their heads between  
leaned and bent  
tap-roots kept

and out of the Bowl, over the peaks of  
the Coast Range and into Southern  
California, and eastward across the  
plains to Arizona and Sonora. In what  
manner it is responsible for the gener-  
al climate of those States cannot be  
definitely determined, but it certainly  
has a great influence, especially in the  
matter of producing dry air. To turn  
this desert into an agricultural tract

the sun turned red as blood.  
itself the driving particles  
backs to the wind and hung  
scrubby growths  
but the enormous

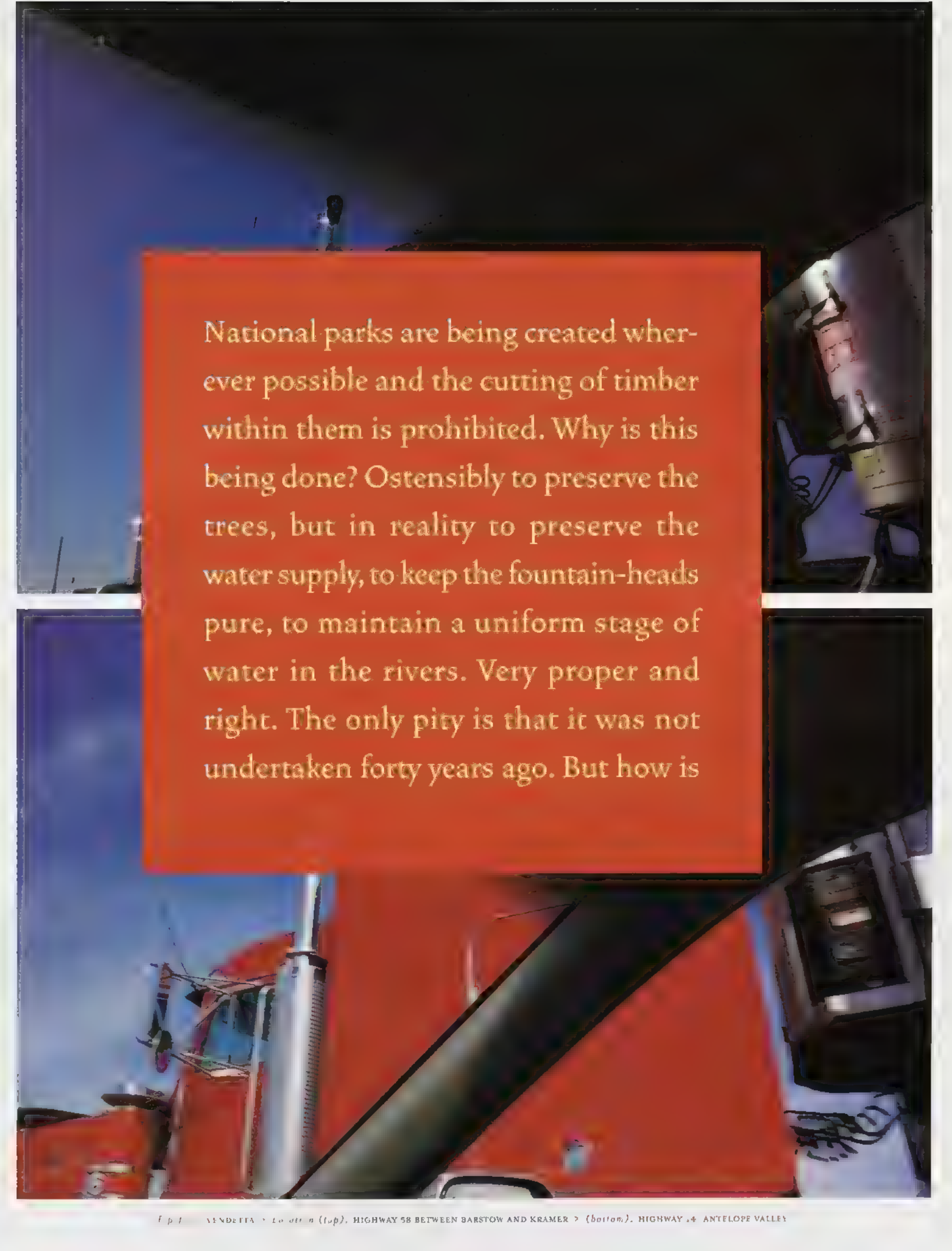




would be to increase humidity, and that would be practically to nullify the finest air on the continent.

And why are not good air and climate as essential to human well-being as good beef and good bread? Just now, when it is a world too late, our Government and the forestry societies of the country are awakening to the necessity of preserving the forests.





National parks are being created wherever possible and the cutting of timber within them is prohibited. Why is this being done? Ostensibly to preserve the trees, but in reality to preserve the water supply, to keep the fountain-heads pure, to maintain a uniform stage of water in the rivers. Very proper and right. The only pity is that it was not undertaken forty years ago. But how is



the water supply, from an economic and hygienic stand-point, any more important than the air supply?

Grasses, trees, shrubs, and growing grain, they, too, may need good air as well as human lungs. The deserts are not worthless wastes. You cannot crop all creation with wheat and alfalfa. Some sections must lie fallow that other sections may produce. Who shall

How often have we wand

strip of sand or water?



say that the preternatural productive-  
ness of California is not due to the  
warm air of its surrounding deserts?  
Does anyone doubt that the healthful-  
ness of the countries lying west of the  
Mississippi may be traced directly to  
the dry air and heat of the deserts.  
They furnish health to the human; why  
not strength to the plant? The deserts  
should never be reclaimed. They are

But there is a simplicity  
ennobling. And there is  
the mind grows peaceful  
tracts forsaken of men  
the great silence, the gr  
love. You think that ver  
people admit its truth; c

ANA WIDE AND VENETTA

WAY 58 BETWEEN BARSTOW AND KRAMER





the breathing-spaces of the west and  
should be preserved forever.

To speak about sparing anything  
because it is beautiful is to waste one's  
breath and incur ridicule in the bar-  
gain. The aesthetic sense—the power  
to enjoy through the eye, the ear, and  
the imagination—is just as important  
a factor in the scheme of human hap-  
piness as the corporeal sense of eating

LYING DOWN THERE IN THE  
upward at the stars, how in com-  
tires attract the thought and  
ending a hope, a doubt, a quest.  
We cannot comprehend it any more.  
The stars. Around us stretches the  
beyond it, above it, upward, so



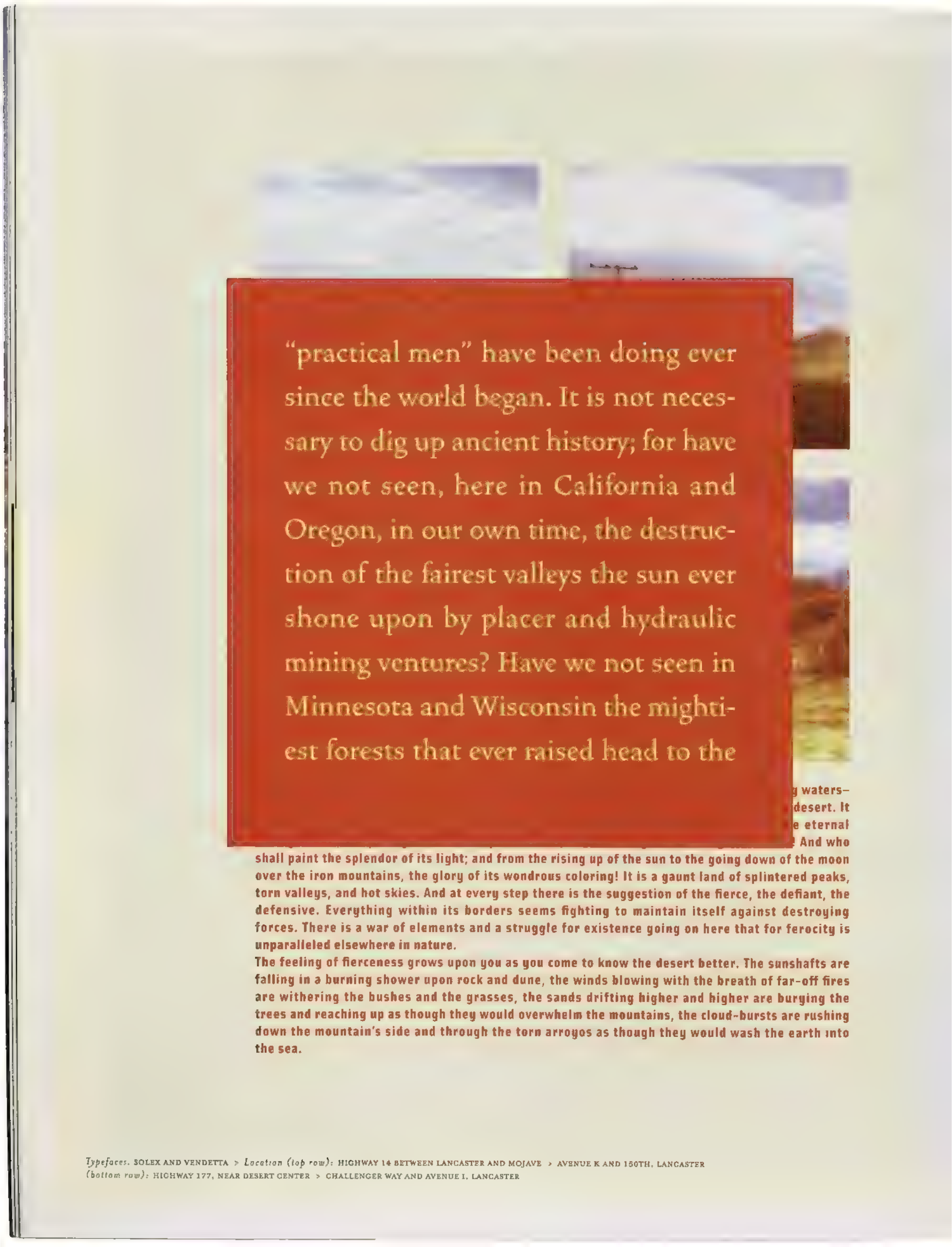
HIGH IN THE ZEPHYRUS  
PALE, phosphorescent LIGHT  
HIDDEN; AND FAR AWAY  
CLAD HILLS IN DECORATIVE  
AND LUMINOUS, YET  
EVEN WITHOUT THE  
DESERT AIR SEEMS  
DOME OF SKY HOW

and drinking; but there has never been a time when the world would admit it. The "practical men," who seem forever on the verge, know very well that beauty is only meant for lovers and young persons—stuff to suckle fools withal. The main affair of life is to get the dollar, and if there is any money in cutting the throat of Beauty, why, by all means, cut her throat. That is what the

FROM IT! WHAT  
REVEALED, HALF  
TE AS SNOW-  
PLANETS LARGE  
MEWHAT, BUT  
TITUDES. THE  
THAT PURPLE

sands along the sides of the  
the burn the butter to a cream.  
The streak of color that splashes  
across the west the ending is  
the rages like shining gold.



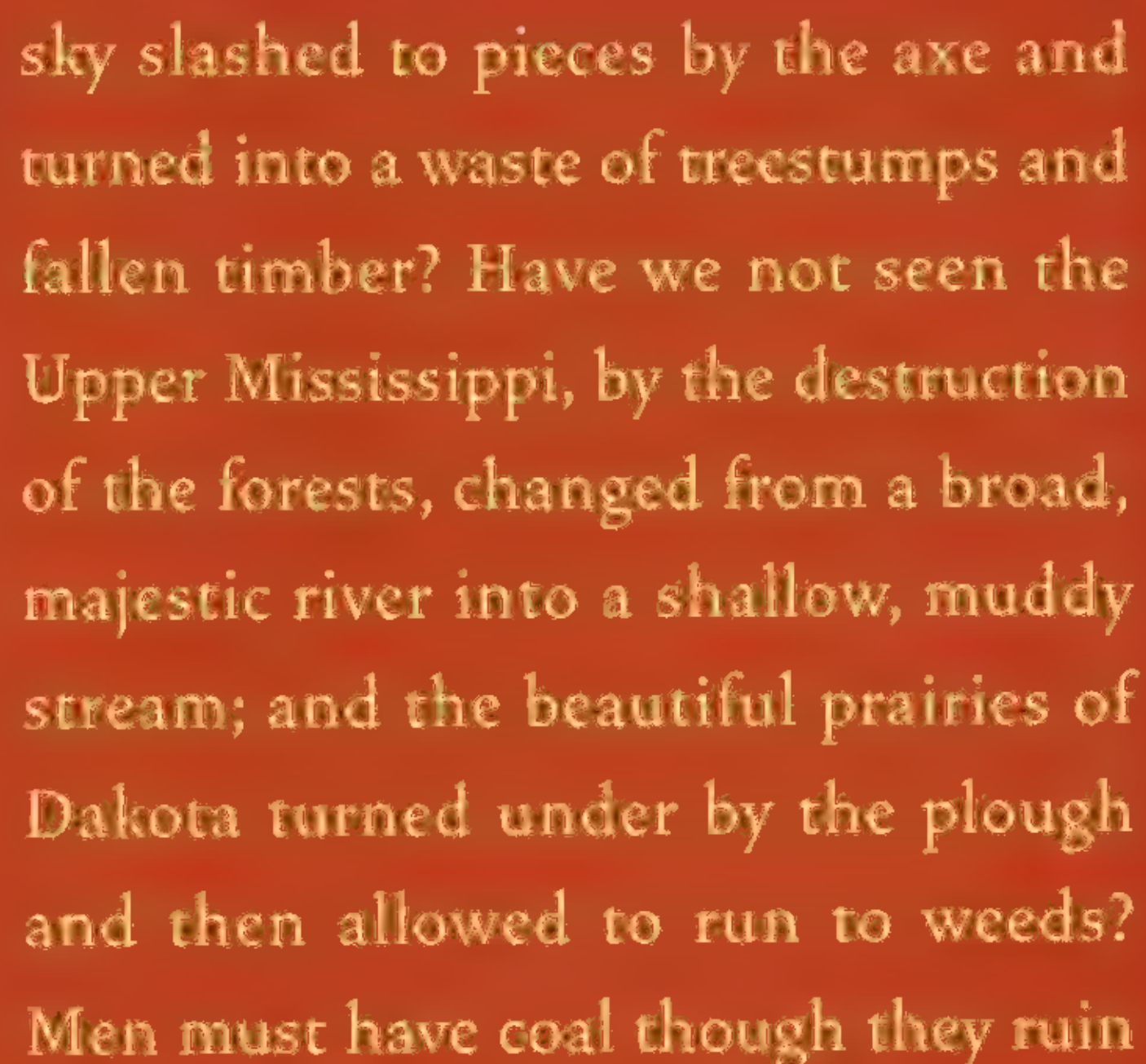


“practical men” have been doing ever since the world began. It is not necessary to dig up ancient history; for have we not seen, here in California and Oregon, in our own time, the destruction of the fairest valleys the sun ever shone upon by placer and hydraulic mining ventures? Have we not seen in Minnesota and Wisconsin the mightiest forests that ever raised head to the

g waters—  
desert. It  
the eternal  
And who  
shall paint the splendor of its light; and from the rising up of the sun to the going down of the moon over the iron mountains, the glory of its wondrous coloring! It is a gaunt land of splintered peaks, torn valleys, and hot skies. And at every step there is the suggestion of the fierce, the defiant, the defensive. Everything within its borders seems fighting to maintain itself against destroying forces. There is a war of elements and a struggle for existence going on here that for ferocity is unparalleled elsewhere in nature.

The feeling of fierceness grows upon you as you come to know the desert better. The sunshafts are falling in a burning shower upon rock and dune, the winds blowing with the breath of far-off fires are withering the bushes and the grasses, the sands drifting higher and higher are burying the trees and reaching up as though they would overwhelm the mountains, the cloud-bursts are rushing down the mountain's side and through the torn arroyos as though they would wash the earth into the sea.





sky slashed to pieces by the axe and turned into a waste of treestumps and fallen timber? Have we not seen the Upper Mississippi, by the destruction of the forests, changed from a broad, majestic river into a shallow, muddy stream; and the beautiful prairies of Dakota turned under by the plough and then allowed to run to weeds? Men must have coal though they ruin

**BRIGHT IN COLORING. USUALLY THEY ASSUME A DULL GARNET-RED, OR THE RED OF PEROXIDE OF IRON; BUT OCCASIONALLY AT SUNSET THEY WARM IN COLOR AND LOOK FIRE-RED THROUGH THE PINK HAZE.**



# FRIED

# L

the valleys and blacken the streams of Pennsylvania, they must have oil though they disfigure half of Ohio and Indiana, they must have copper if they wreck all the mountains of Montana and Arizona, and they must have gold though they blow Alaska into the Behring Sea. It is more than possible that the "practical men" have gained much practice and many dollars by

# R

# WASH



lends into the sky without any point of demarcation. Through the heated air you see faint outlines of mountains, dim glimpses of foot-hills, suggestions of distance; but no more. Across them is drawn the wavering veil of air, and the red earth at your feet, the blue sky overhead, are but bordering bands of flat color.

And there you have the most decorative landscape in the world, a landscape all color, a dream landscape. Painters for years have been trying to put it upon canvas—this landscape of color, light, and air, with form almost obliterated, merely suggested, given only as a hint of the mysterious. Men like Corot and Monet have told us, again and again, that in painting, clearly delineated forms of mountains, valleys, trees, and rivers, kill the fine color content of the picture. The great aim

of the modern landscape painter is to suggest everything and to suggest everything. Why? Because these are the conditions of art. The landscape that is by all odds the most beautiful in this Bowl of the desert is the hills. Only one of the western seas at sunset with the color-glory of the sky blurred out in favor of

Yet here is more beauty than that thus forsaken place. In the dominion of man, the desert is against civilization, the city would let it alone to escape the industry of man. A company has been formed to reclaim this desert because it is to be brought down to the level of the sea. Once in reservoirs and ditches, and it is said to be fitted for homesteads.

A most laudable effort can find fault with the money, at any rate. A supplies of food. That produced waste a good food that is produced by the producers. This dry-heat generator is a barren, sandy surface. In the Bowl, over the peaks

eastward across the plains to Arizona and Sonora. In what measure it is responsible for the general climate of those States cannot be accurately summarized; but it certainly has a great influence, especially in the matter of producing dry air. To turn this desert into an agricultural tract would be to increase humidity, and that would be practically to nullify the finest air on the continent.

And why are not good air and climate as essential to human well-being as good beef and good bread? Just now, when it is a world too late, our Government and the forestry societies of the country are awakening to the necessity of preserving the forests. National parks are being created wherever possible and the cutting of timber within them is prohibited. Why is this being done? Ostensibly to preserve the trees, but in reality to preserve the water supply, to keep the fountain-heads pure, to maintain a uniform stage of water in the rivers. Very proper and right. The only pity is that it was not undertaken forty years ago.

But how is the water supply, from an economic and hygienic standpoint, any more important than the air supply?

Grasses, trees, shrubs, growing grain, they, too, may need good air as well as human lungs. The deserts are not worthless wastes. You cannot crop all creation with wheat and alfalfa. Some sections must lie fallow that other sections may produce. Who shall say that the preternatural productiveness of California is not due to the warm air of its surrounding deserts? Does anyone doubt that the healthfulness of the countries lying west of the Mississippi may be traced directly to the dry air and heat of the deserts. They furnish health to the human; why not strength to the plant? The deserts should never be reclaimed. They are the breathing spaces of the west and should be preserved forever.

They have stripped the land of its robes of beauty, and what have they given in its place? Weeds, wire fences, oil-derricks, board shanties and board towns—things that not even a "practical man" can do less than curse at.

And at last they have turned to the desert. It remains to be seen what they will do with it. Reclaiming a waste may

beautiful is to waste the esthetic sense—the imagination—is just as useless as the corporeal. When a time when the seem forever on the for lovers and young fair of life is to get the throat of Beauty, "practical men" have necessary to dig up inia and Oregon, in the sun ever shone seen in Minnesota ed head to the sky of treestumps and ppi, by the destruc- river into a shallow, ta turned under by en must have coal ns of Pennsylvania, o and Indiana, they s of Montana and ow Alaska into the "practical men" have he fair face of these robes of beauty, and fences, oil-derricks, t even a "practical

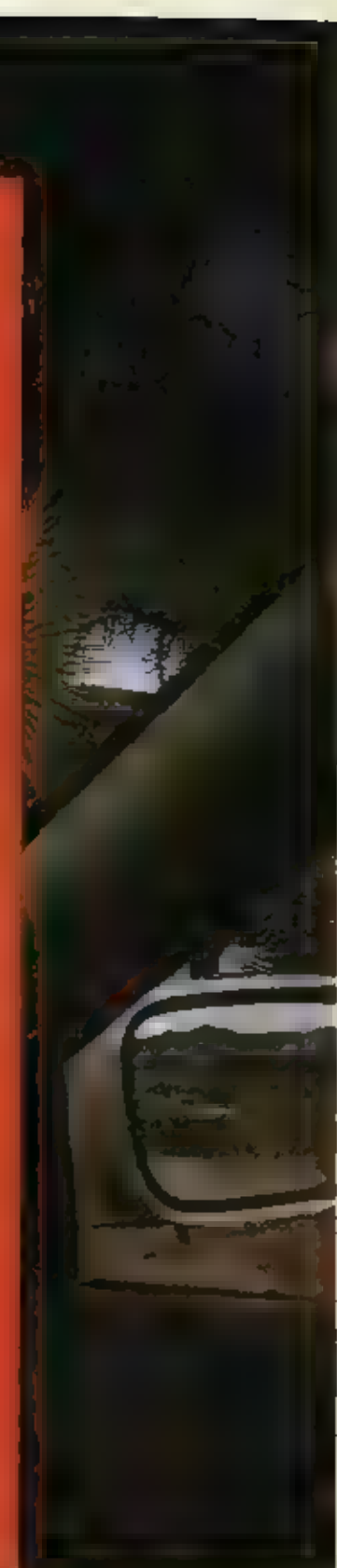
ins to be seen what so easy as breaking

a prairie or cutting down a forest. And Nature will not always be driven from her purpose. Wind, sand, and heat on Sahara have proven hard forces to fight against; they may prove no less potent on the Colorado. And sooner or later Nature will surely come to her own again. Nothing human is of long duration. Men and their deeds are obliterated, the race itself fades; but Nature goes calmly on with her projects. She works not for man's enjoyment, but for her own satisfaction and her own glory. She made the fat lands of the earth with all their fruits and flowers and foliage; and with no less care she made the desert with its sands and cacti. She intended that each should remain as she made it. When the locust swarm has passed, the flowers and grasses will return to the valley; when man is gone, the sand and the heat will come back to the desert. The desolation of the kingdom will live again, and down in the Bottom of the Bowl the opalescent mirage will waver skyward on wings of light, serene in its solitude, though no human eye sees nor





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cutting down a forest. And Nature will  
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Nothing human is of long duration.  
Men and their deeds are obliterated.



WHAT IS IT THAT DRAWS US  
- appear trivial and insignifi-

the lakes, the hills  
y? Is it that the one

is the tale of things known and the other merely a hint, a suggestion of the unknown, of vast immensity, space, magnitude a peculiar beauty  
of their own? Is it not true that bulk and breadth are primary and essential qualities of the sublime in landscape? And is it not the sublime  
that we feel in immensity and mystery? If so, perhaps we have a partial explanation of our love for sky and sea and desert waste. They are the  
great elements. We do not see, we hardly know if their boundaries are limited; we only feel their immensity, their mystery, and their beauty.

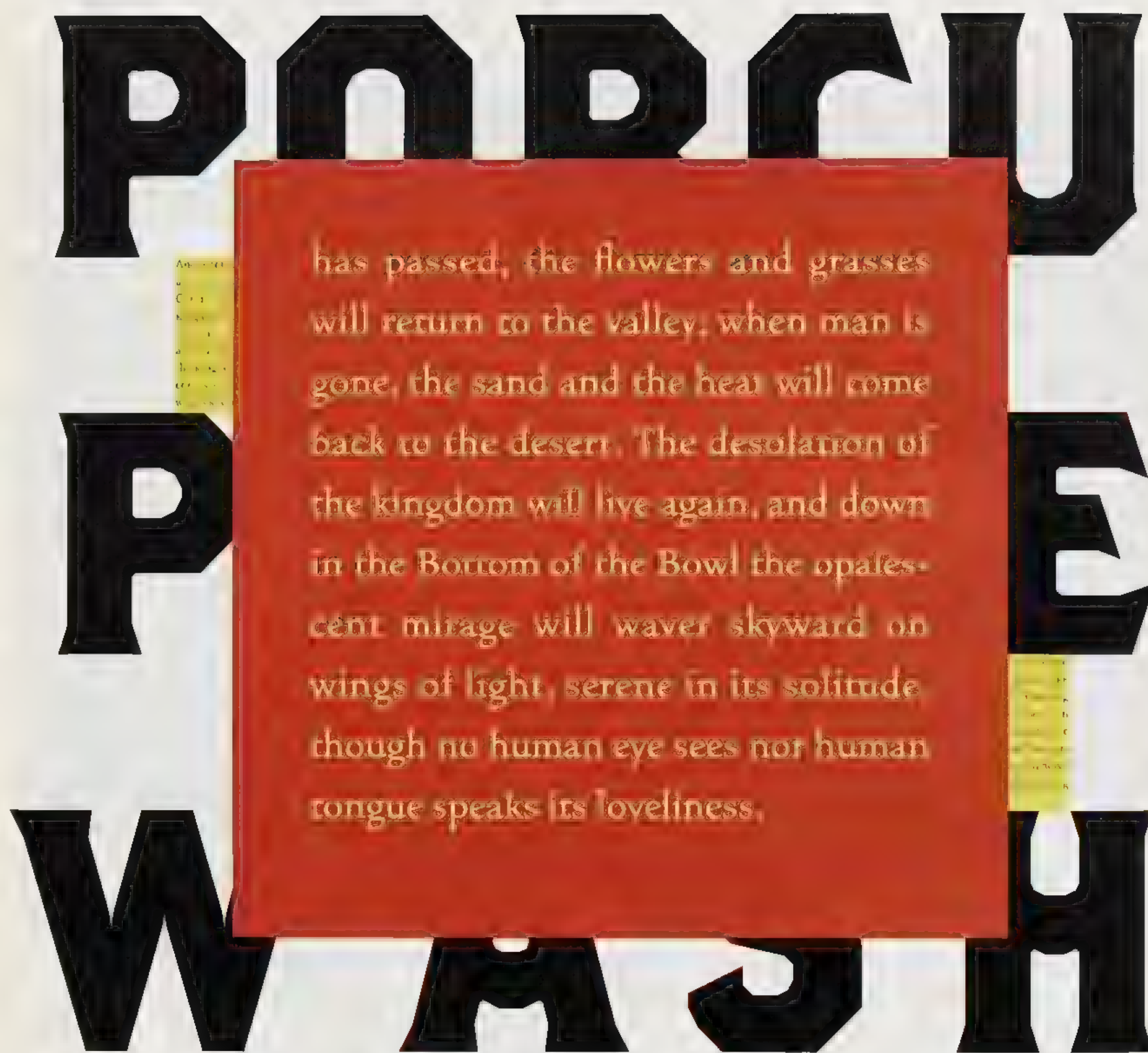




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And is it not the su  
desert waste. They  
mystery, and their  
upon the desert at night! Was there ever such a hush as that which steals from star to star across the firmament! You perhaps think to break the spell by raising your voice in a cry; but you will not do so again. The sound goes but a little way and then seems to come back to your ear with a suggestion of insanity about it.





has passed, the flowers and grasses  
will return to the valley, when man is  
gone, the sand and the heat will come  
back to the desert. The desolation of  
the kingdom will live again, and down  
in the Bottom of the Bowl the opales-  
cent mirage will waver skyward on  
wings of light, serene in its solitude,  
though no human eye sees nor human  
tongue speaks its loveliness.



## THE DESERT

where plenty breeds indolence do we meet with the perfected type. It is in the land of adversity, and out of much pain and travail that finally emerges the highest manifestation.

Not in vain these wastes of sand. And this time not because they

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In su

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blue

Neve

opali

you g

but r

Lo

on th

of th

and

rang

lilac

have

down with the sun. Mystery—that haunting sense of the unknown—is all that remains. It is time that we should say goodnight—perhaps a long goodnight—to the desert.

solitude  
the waste

solitude  
silence

Goodnight  
to the desert





BARSTOW CARWASH, 2000

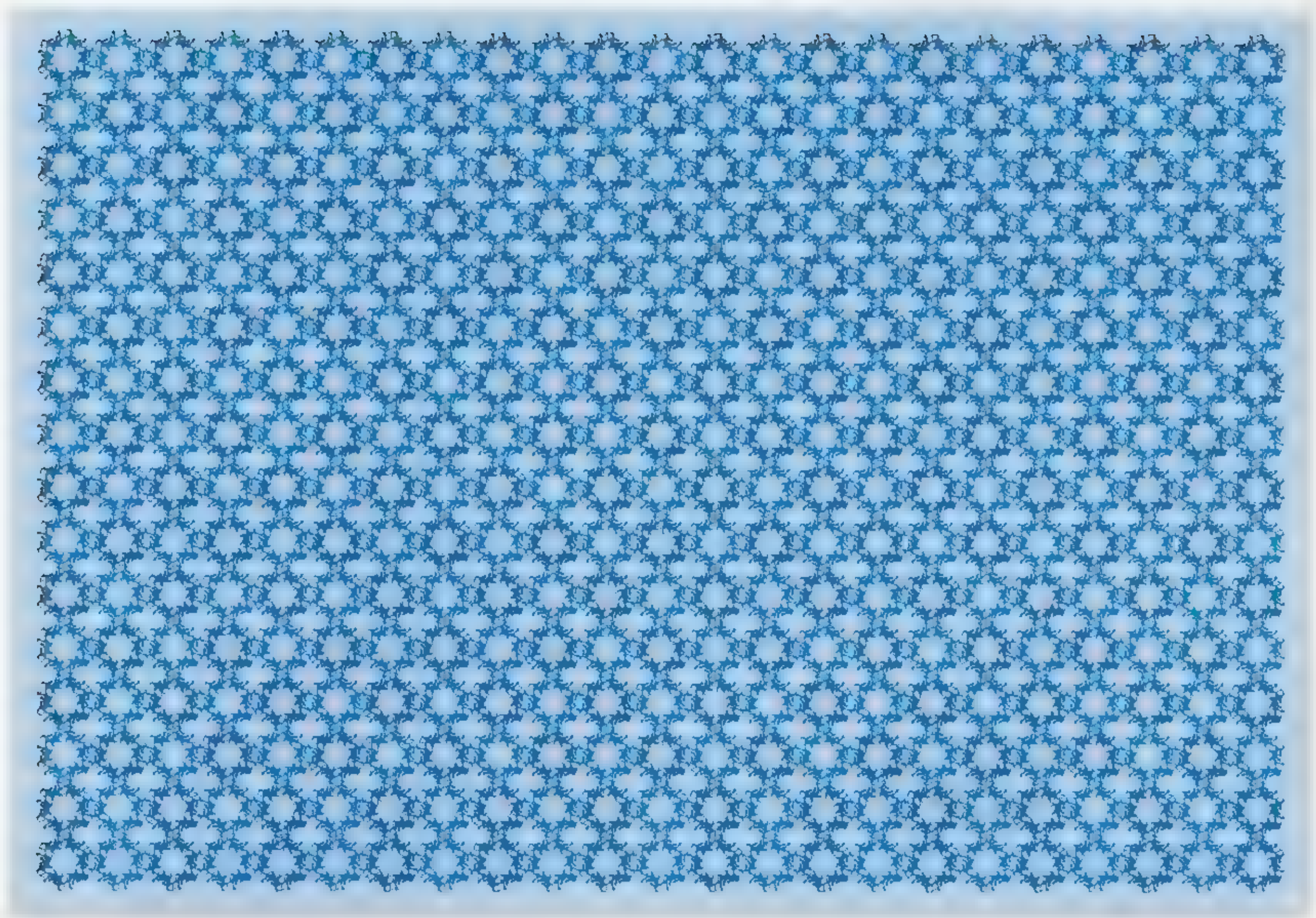
## THE END

*The Desert* by John C. Van Dyke was originally published in a hardcover edition in 1901 by CHARLES SCRIBNER'S SONS, New York

### EMIGRE NO 55, SUMMER 2000

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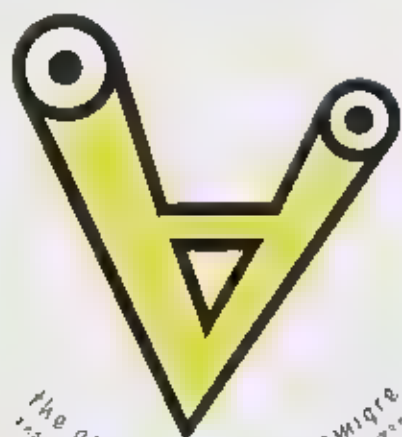
EMIGRE, *PRODUCT CATALOG*, 2000. Offset lithography, 8 3/5 x 10 8/5 inches. Private collection.





$\frac{d}{dt} \left( \frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

by John Downes, S.M./I.Y. \$15.00



Estimating the impact of a treatment on the probability of an event occurring is a common task in many fields. In this paper, we propose a new method for estimating the treatment effect on the probability of an event occurring, based on the use of a generalized linear model (GLM) with a logit link function. The proposed method is based on the use of a GLM with a logit link function, which is a common choice for modeling binary outcomes. The proposed method is based on the use of a GLM with a logit link function, which is a common choice for modeling binary outcomes. The proposed method is based on the use of a GLM with a logit link function, which is a common choice for modeling binary outcomes.

Ex - 38      Peter      S/M/L/XL      \$15.00



Embossed in black on front (plus small signature logo on back) on a 100%

white cotton T-shirt ~~X~~ \$15.00



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DESIGN IS A GOOD IDEA T-SHIRT

Printed by \_\_\_\_\_ at \_\_\_\_\_ on \_\_\_\_\_ 20\_\_\_\_

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Re: the fit on the ... weight 100% brushed cotton knit for warmth

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$\gamma \in \mathbb{R}^n$        $\gamma = \begin{pmatrix} \gamma_1 \\ \vdots \\ \gamma_n \end{pmatrix}$        $\gamma = \begin{pmatrix} \gamma_1 \\ \vdots \\ \gamma_n \end{pmatrix}$        $\gamma = \begin{pmatrix} \gamma_1 \\ \vdots \\ \gamma_n \end{pmatrix}$

HYPERBOLIA DOLANAS ..... \$45.00 (REG. \$85)

**HYPEROPIA DELUXE PAJAMAS** — This pajama top and bottom set is made of 100% cotton and features a bold, graphic design. The top has a crew neck and long sleeves, while the bottom is a matching pair of pants. The design includes a large, stylized graphic of a person's face, possibly a famous figure, with the word "HYPEROPIA" written across it. The pajamas are available in sizes S, M, L, and XL.

**Font styles are now over \$95.00 (REG \$125)**

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Mousepad \$3.95



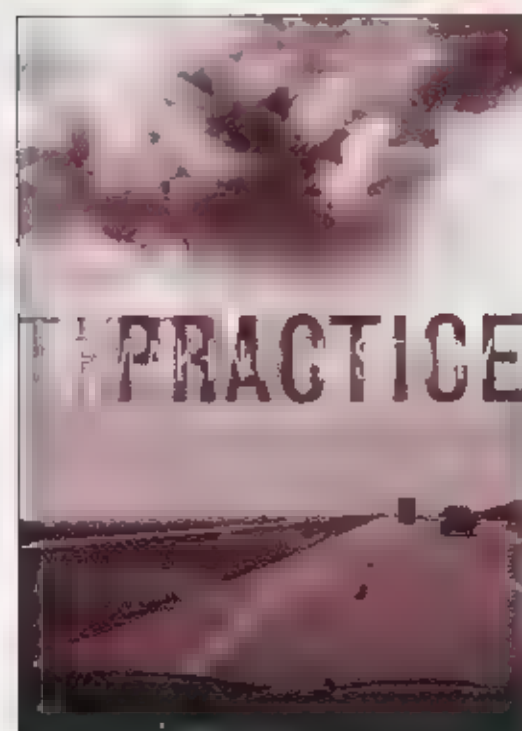
Mousepad \$5.00

Revised: 2005-10-10, 10:00 AM

14. \$30.79 million



## NEW BOOKS!



### CUCAMONGA

**By Rudy VanderLans. Published by Emigre.**

*Cucamonga*, VanderLans's second book of photographs in a series that began with *Palm Desert*, is a tribute to Don Van Vliet, the founder and leader of the cult outfit Captain Beefheart and The Magic Band. VanderLans retraces the itinerary, photographing the places and neighborhoods frequented by the Magic Band in the late 60's and early 70's. What emerges is a bittersweet picture of Southern California that blends a sense of nostalgia with the cold reality of passing time and urban development. The photographs show the suburban Southern California landscape in its glory, a land of lush vegetation, concrete, deserts and subdivisions, all under the same vast blue sky.

The book includes a bonus CD containing three musical tributes to Don Van Vliet created specifically for this publication by original Magic Band members Bill Harkleroad (Zoot Horn Rollo), John French (Drumbo) and Gary Lucas. Playing time 17 minutes. 96 pages, 5.5 x 8.5 inches, 36 full color photographs, cloth cover with blind emboss, sewn and case bound, with a CD attached to the back. **\$24.95**

### NEW MEDIA, NEW NARRATIVES?

**American Center for Design Journal.**

**Edited by Louise Sandhaus. Designed by Sophie Dobrigkeit.**

An examination of how we compose and experience narratives in the light and shadow of new technology. Articles by Anne Burdick, Andrew Blauvelt, Steve Dietz, Marc Tinkler, and John Thackara. Design direction by Anne Burdick, Sophie Dobrigkeit, and Louise Sandhaus.

66 pages, 9 x 12 inches, softcover, spiral bound. **\$30.00**

### REMAKING HISTORY

**American Center for Design Journal.**

**Designed and edited by Andrew Blauvelt.**

This issue of the ACD Journal contains essays and presentations from the conference *Remaking History: Text, Image, Object*. Graphic Design: History, Theory, and Criticism in *Creative Practice*, held in Chicago in 1997. It also contains a few new projects that were not part of the original conference but which are germane to its theme.

Essays by Patch Tu, Anne Bush, J. Abbott Miller and Ellen Lupton, Michael Rock and Susan Sellers, Elliott Pfeiffer, Michael Horsham, Sheila Levant de Bretton, Jop van Bennekom, and Paul Eliman.

64 pages, 9 x 12 inches, softcover, perfect bound. **\$20.00**

### SUPERSONIC TRANSPORT

**A Survey of Independent Pop Culture Magazines.**

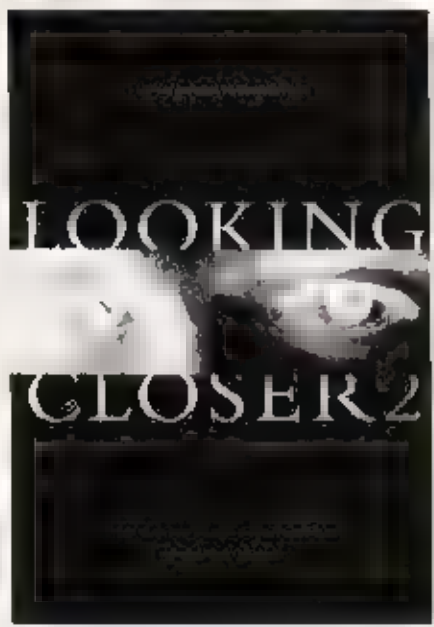
**Published by Charles H. Scott Gallery.**

This publication accompanied the exhibition *Supersonic Transport* held at the Charles H. Scott Gallery in Vancouver, British Columbia. As a survey of design and editorial strategies of independent pop culture magazines from cities as diverse as New York, Tokyo, Stockholm and Amsterdam, *Supersonic Transport* explores a recently emerged publishing region between the marginalized world of zines and that of mass-marketed magazines. These hybrid publications fall under a broad canopy of cultural content such as art, music, fashion, design and youth culture. The exhibition's pseudo-archival structure marked out subtle trends and differences found within a wide range of local variants which mediated a series of attitudes within the cultural logic of late Capitalism, infusing international debates with regional styles and dialects.

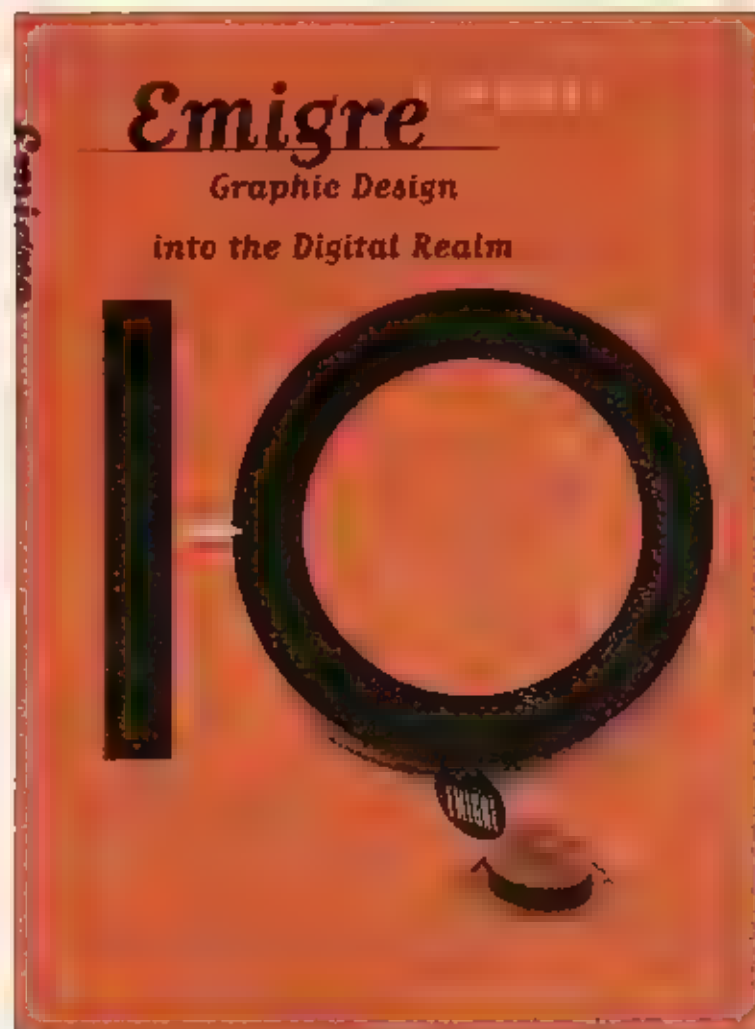
Essays by Patrick Andersson, Jeff Rian, Derek Root, and Douglas Coupland. Interviews with the editors of *Barf*, *Cam*, *Slate* and *Cut of Photographers*.

56 pages, 6.5 x 8.5 inches, softcover, perfect bound. **\$15.00**





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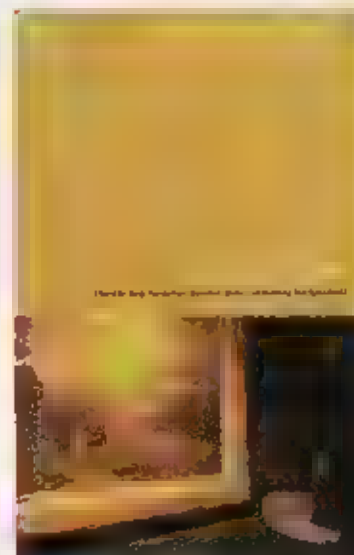
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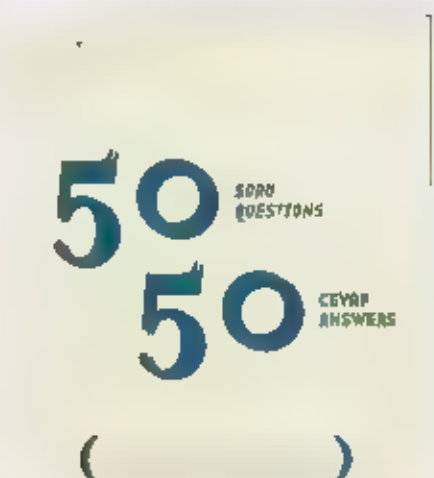
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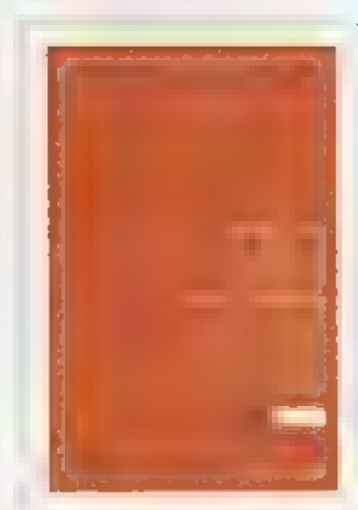
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### 1. LOOKING CLOSER 2 CRITICAL WRITINGS ON GRAPHIC DESIGN

**Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press. Co-published with the AIGA.**

Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Poyner, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6.75 x 10 inches, softcover **\$18.95**

### 2. EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

**Edited and designed by Emigre. Published by Van Nostrand Reinhold.**

In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators Rudy VanderLans and Zuzana Licko cult status in the world of graphic design. 96 Pages, 14 x 15 inches, softcover, over 300 illustrations with commentary from VanderLans and Licko. Essay by Mr. Keedy. Regular Edition **\$24.95** (2 item shipping rate). Deluxe Edition **\$50.00** (4 item shipping rate). The Deluxe Edition of the book is hand signed by the authors and presented in a hand-made, cloth-covered slipcase. Deluxe edition also includes THE EMIGRE MUSIC SAMPLER NO. 3 CD.

### 3. SOUL DESIGN

**Works by 18 Graphic Designers. Curated and produced by Kali Nikitas.**

This exhibition and catalog gave designers—who are often restricted by client obligation, creative freedom and the opportunity to use the risks—to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Horne, Gal Swan and, Jan, Hancock, Mike Kopenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey. 40 pages, 11 x 17 inches, paperback **\$15.00**

### 4. PAUL RAND: AMERICAN MODERNIST

**By Jessica Helfand. Published by William Drenttel New York**

This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passionate interests in the European avant-garde, his semiotic influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Frisografia. 86 Pages, 4.5 x 7 inches, paperback, dust jacket **\$12.00**

### 5. [\*\*\*\*]

Four-Letter Word or [\*\*\*\*], is a magazine produced, designed, authored, and published by Thirstype. 'FNK' is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with any and everything that captures the authors' attention. Better yet, [\*\*\*\*] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self. Each edition will be limited to 1,000 copies. 32 Pages, 8.5 x 12.25 inches, velvet, softcover with embossed bunny logo **\$20.00**

### 6. PALM DESERT

The first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition 'Palm Desert,' and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review. With essays by Brian Schorn and Kenneth FitzGerald. The book also includes a bonus music CD containing the original track 'Palm Desert' by Van Dyke Parks, as well as three adaptations by Emigre Music recording artists Tchay Pet, Honey Barbara, and Elliott Peter Earls. Playing time 21 minutes. 96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back **\$24.95**

### 7. AND SHE TOLD 2 FRIENDS

**Edited & designed by Kali Nikitas.**

This catalog documents an exhibit held at Woman Made Gallery in Chicago. Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two 'friends.' Includes work by Barbara Gauder, Rebecca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others. 44 Pages, 9.25 x 13 inches, softcover, perfect bound **\$9.95**

### 8. 50 QUESTIONS 50 ANSWERS

**Published by 124/3.**

This booklet was published on the occasion of Emigre in Istanbul. An Exhibition of Typographic Design. Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karo. 48 pages, 5.75 x 7.875 inches, paperback, dust jacket **\$12.00**

### 9. THE GOOD LIFE [BLISS IN THE HILLS]

**A Thirst production.**

Written and designed by Rick Vancient for the Friends of Gilbert. This lush book is meant as 'a mid-life celebration of turning forty-five, twenty-three years of marriage, and two years of working at home with family, friends, and the occasional glitch in the software.' The book is 'starring his family and friends in the hood.' 24 Pages, 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators **\$30.00**

### 10. RUST BELT

**Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey.**

Rust Belt is graphic music, an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letterpress, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include Steve Garvey, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed gatefold sleeve. Also included is a 12x36 inch, 2-sided 2-color poster **\$30.00**

### 11. LESSONS IN URBAN EDUCATION: AN OUTDOOR PROJECT FROM SWALLOW PRESS (X2)

**Published by Swallow Press (x2).**

This is the original project that formed the basis for the visual essay created by Swallow Press (x2) for Emigre #53. Using the streets and sidewalks of Portland as their stage, artist team Swallow Press (x2) strives to challenge traditional notions of art, ownership and authorship in the public sphere. Lessons in Urban Education, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were stapled to telephone poles and wild-posted throughout the Portland Metropolitan area encouraging viewers to play an active role in interpreting, decoding and understanding the six-part 'story' they present. A limited number of posters remains and are available for purchase. Poster: 23.5 x 36 inches, offset printed on matte coated stock in full color on both sides, presented folded in custom designed envelope **\$12.00**

### 12. THE CULTURE OF AESTHETIC POVERTY

**Published by Titanium.**

Edited and designed by Kevin Grady, The Culture of Aesthetic Poverty is a collection of essays, poetry, and photographs exploring design and social responsibility. The book features contributions from architects Brenda Case Scheer and David Scheer, RES Med creative director Colin Metcalf, Interior Design Hall of Famer Arnold Friedmann, psychotherapist F. Patrick Grady, and renowned comic artist R. Crumb. The book declares the lack of value placed on aesthetics in American society. 'If aesthetics have any innate value,' writes Metcalf, 'it is as a marketing tool. Designers are not to explore the leading edge of their professions. They are service dogs who are to fulfill a market agenda by simply providing the expected and facilitating sales projects.' 64 pages, 5 x 7 inches, softcover **\$12.00**

### 13. CHEW ON IT: NEW GENRE HYBRID LANGUAGE

**Edited by Jon Jicha and Deborah Littlejohn. Designed by D. Littlejohn.**

This book is the result of documentation, writing, and representation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibit on featured digital audio and video works by artists/designers Marion Delhees, Elliott Peter Earls, P. Scott Makela, Laurie Haycock-Makela, and Piotr Szchalski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms. Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szchalski. 32 pages, 8.25 x 10.75 inches, over 100 illustrations, 36 in color, softcover **\$15.00**

### 14. EMIGRE (EXHIBITION CATALOG)

**Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.**

In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog which was designed and compiled by Emigre features essays by Rick Poyner and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces. 72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound **\$20.00**

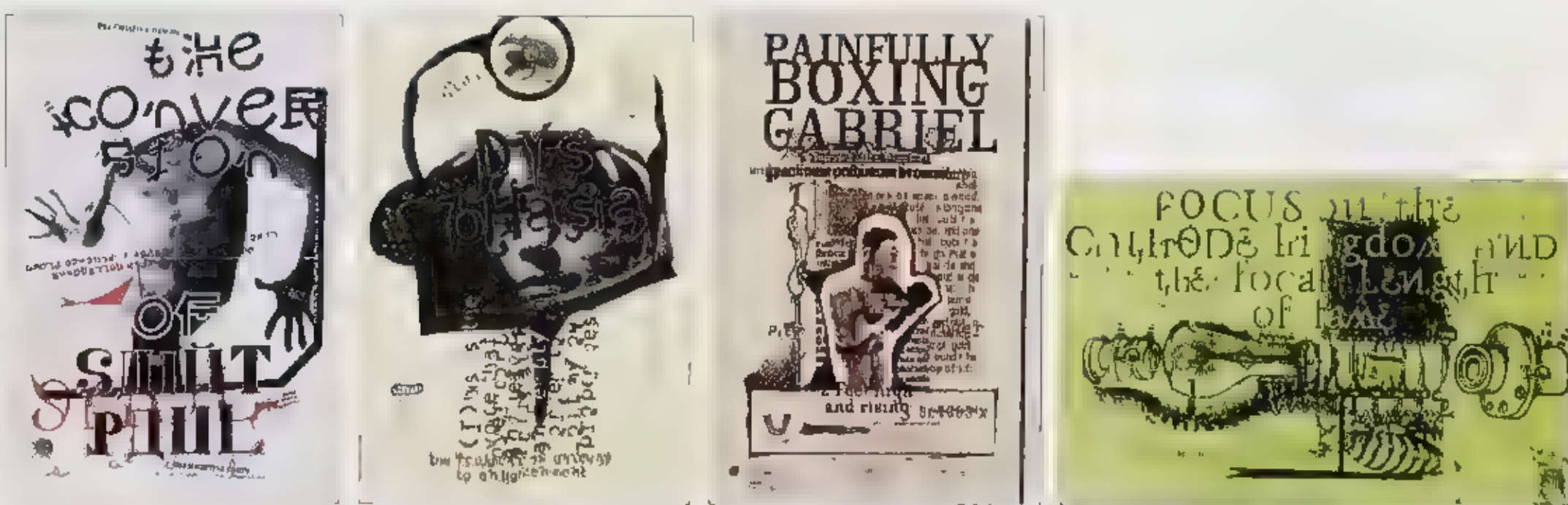


## POSTERS



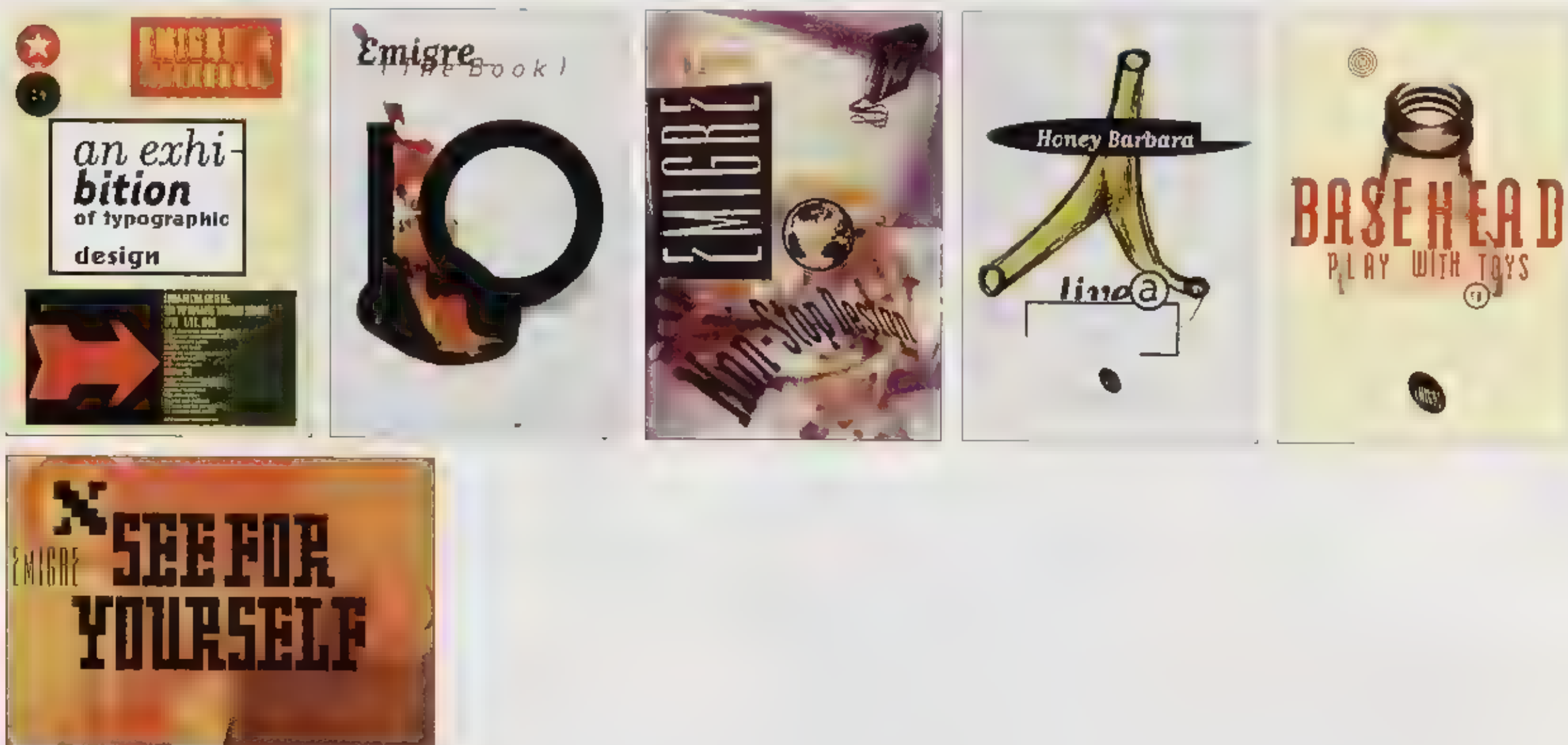
### THE BEATKIT POSTER SET \$20

Three posters designed by Shawn Wolfe. Set includes **SOLD OUT!** Panic Now, Beatkit Must Die and Remover Installer posters. An advertisement for its own future. Offset printed on uncoated stock, each poster measures 17 x 22 inches.



### THE APOLLO PROGRAM POSTER SET \$15

Four posters designed by Elliott Peter Earls. Set includes, The Conversion of Saint Paul, Dysphasia, Painfully Boxing Gabriel, and The Cathode Kingdom and the focal length of fame posters. Offset printed on uncoated stock, each poster measures 23 x 37 inches. Shipped folded.



### THE EMIGRE MAGAZINE/MUSIC POSTER SET \$30

Six posters designed by Rudy Vanderlans. Set includes original promotional posters used to announce Emigre Music releases and magazine publications to the press, stores and distributors. Offset printed on coated and uncoated stock, each poster measures 22.5 x 32.75 inches.



[illegible]

**EMIGRE NEWS: MAKE SURE YOU ARE ON THE EMIGRE NEWS EMAILING LIST. WE USE EMIGRE NEWS TO HELP KEEP YOU INFORMED OF NEW PRODUCTS, SERVICES AND SPECIAL LIMITED OFFERS. SOME PRODUCTS, SUCH AS ARTIST BOOKS, DUE TO THEIR LIMITED AVAILABILITY ARE OFFERED ONLY THROUGH EMIGRE NEWS. SO MAKE SURE YOU WON'T MISS OUT ON SOME RARE FINDS. TO SIGN UP SIMPLY GO TO: [WWW.EMIGRE.COM/ENEWS](http://WWW.EMIGRE.COM/ENEWS)**





## AUDIOAFTERBIRTH COMMBINE

"Wow. Where did this disc come from? This doesn't sound like starter stuff, destabilizing the grid, jerking the digital clock. Mr. Makela knows how to control the machine by softening those quantized tracks." *Industrial Strength Magazine*

"AudioAfterBirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nene, Ncholas Boots, and Coe Porter. In your-face technology and r&b rarely sound this good together." *City Paper, Baltimore*

"Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like vibrating industrial fluxed electro-vocals. With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them." *Industrial Nation*

AudioAfterBirth succeeds best at its basest level — this album rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punks with a P-Funk sensibility complete access to digital sampling equipment." *Rockpool*

Like a more hip-hop version of Captain Beefheart." *Option*

Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and 4AD put out his record. Got it? Meet P-Scott Makela and AudioAfterBirth's debut, *Commbine*." *Trip*

CD \$10.00 CASSETTE \$5.00



## BASEHEAD PLAY WITH TOYS

Michael Ivey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before. The result is one of the truest expressions of African American angst since Sly and the Family Stone's "There's a Riot Goin' On." *Details*

"Play with Toys sounds like it was recorded with

only a fistful of dollars and a 40-ounce rendering sad the sonic grandeur of many high-budget blowhards." *Spin*

"Every once in a great while, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year. Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and again." *CMJ*

"Most arresting a bum of '91." *Pulse*

"This is hip-hop wiping the rules of identity off the chalkboard and loading up a new program. For me, that's the best that pop music can offer." *The Village Voice*

"Play with Toys is a concept album that ties rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush." *Rolling Stone*

CASSETTE \$5.00



## BINARY RACE FITS AND STARTS

"Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einstürzende Neubauten with a musical sense of levity that keeps the entire project light. You can imagine all of the comparisons individually, but please scope these

concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation." *Rockpool*

"This is a fine album, being at once innovative yet accessible, much like Art of Noise." *Alternative Press*

"By way of description, imagine a more accessible Negative and with the production skills of Trevor Horn. In other words: it's very danceable, tricky, smart and superbly recorded. All tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art of Noise terror of 'No Can Do'." *Hard Report*

CD \$10.00 CASSETTE \$5.00



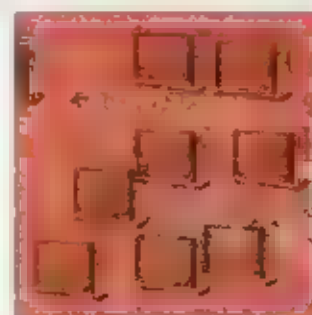
## RAY CARMEN NOTHING PERSONAL

"This is a refreshing taste of gimmering pop gems, seamlessly crafted — performed by an artist who obviously loves the pop form." *Gajob*

"A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well." *Loafing the Donkey*

"Charming poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break." *ND Magazine*

CD \$10.00 CASSETTE \$5.00



## EVERY GOOD BOY SOCIAL GRACES

"This is a very quiet album for all its many instruments, there's a well thought out atmosphere that's calm and intelligent." *The Splatter Effect*

"Unlike too many musicians with a point to make, Every Good Boy puts as much — maybe

more, faith in their music as in their lyrics, and

that makes a big difference. You have to admire a band nobody's heard of that writes a no-seal-out song, you end up liking them when you discover that you're singing along." *Option*

"Every Good Boy deliver a packet of seemingly simple music that evokes complex moods. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one of a kind disc for the musically adventurous. *Social Graces* isn't afraid to venture where others stray. Dig the new breed." *Illinois Entertainer*

"Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack and adds enough twists to each song to give this CD an almost eerie feeling — almost as if Rod Serling had engineered this CD." *Alternative Press*

CD \$10.00 CASSETTE \$5.00



## EVERY GOOD BOY BALING WIRE & BUBBLEGUM

"Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearlessly ambitious reconciling the late-70s schism between punk/indie raw emotion and grander, more commercial productions." *CMJ*

"Where many a Manchester band has faded, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. *Baling Wire & Bubblegum* speaks to this 70s dementia without being the least bit nostalgic." *Alternative Press*

CD \$10.00 CASSETTE \$5.00



## FACT TWENTYTWO THE BIOGRAPHIC HUMM

"James Towning is a maverick in his genre, and hopefully *The Biographic Humm* will cause a few ripples." *Rockpool*

"Rarely resorting to a monolithic drum track and never bolstering the songs with blatant ego gestures, the wizard behind Fact TwentyTwo's controls employs common mechanical gadgetry

with an unshakable eccentricity that distinguishes this release from all the automatons, poseurs and techno terrorists." *CMJ*

"Sparse, intelligent, sampled keyboard arrangements; and a suave Paddy McAlonan's vocal caress in a modest post-paranoid, nuclear-free dystopia peopled with tales of shrinking men, seepwalkers, citizens of Kafka and Joe, and the most important man in the world." *Option*

"Fact TwentyTwo sounds like Depeche Mode-style electropop's amming into a wall of rusty factory parts and shortwave radios." *Pulse*

CASSETTE \$5.00



## MUSIC SAMPLES

Download and listen to music samples of Emigre CDs, and read interviews with band members by visiting [www.emigre.com](http://www.emigre.com)





## HONEY BARBARA FEEDLOT LOOPHOLE

Used to think the best thing to come out of San Antonio aside from Fric Frizz and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara. "Puncture"

if you want to expand yer borders, this is the

place to start. *Loafing the Donkey*

Honey Barbara are two Texan guitarists/bassist/keyboardists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern

countries. *The Splatter Effect*

Whatever they sound like, I'll be turned if I can come up with even one comparison! Honey Barbara sound like, well, Honey Barbara. Now that's saying something. *Baby Sue Music Review*

You just might love Honey Barbara. I want some really quirky stuff to sink your brain into. The honey of FeedLotLoopHole isn't sweet. But it's sure as hell tasty. *B Side*

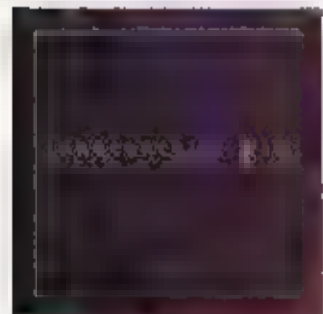
CASSETTE \$5.00



## DREAMING OUT LOUDER: ITCHY PET

From the same musical brain that sprouted Every Good Boy comes something quite different. *Itchy Pet*, produced, written, performed, arranged and recorded by multi-instrumentalist Erik Deery, is a digital sampling extravaganza infused with a heavy dose of drum'n'bass intricately composed and assembled in Deery's

home studio on a Macintosh computer. CD in custom-made box with 16-page full-color booklet plus surprise. Designed by Rudy Vanderhaeghe. Only 500 boxed sets made. *CD \$16.00*



## STEPHEN SHEEHAN INNOCENCE AT WILL

There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance. *Alternative Press*

And this album brilliant. *Manifesto*

It's about time his innovative work is available

in the U.S. *The Hard Report*

CD \$10.00



## SUPERCOLLIDER SUPERCOLLIDER

This unit achieves a hypnotic mixture of aggression and restraint: the sparse and the lush that recalls minimalist composers at the most vital. *Rockpool*

Supercollider's debut is a cool, studied practice of sophistication and orchestral sophistication. *CMJ*

Because of their grunge-like name and the ruttard similarity to that type of sound, Supercollider is a refreshing foray into a more cerebral type of Nirvana. Perhaps an acquired taste, but the quirkiness ultimately rewards. *Throttle*

There are no catchy choruses on this tape, and no crashing crescendos. Turn on the boombox and let out a quiet whoop of enjoyment. *File 13*

CD \$10.00 CASSETTE \$5.00



## SUPERCOLLIDER DUAL

Starkly beautiful guitar and drum clang, over which world-weary vocals ala John Cale lie down nicely. All of which add up to one of the sweeter discs to cross this desk recently. *Pulse*

Musically and lyrically, it's sparse and often discordant, always minimalist, and never boring. *Dual* is a shifting string of moods, all somewhat peaceful and subtly different. Quite an experience. *INK*

Supercollider does indeed forge a new musical nomenclature, but in the name of innovation. *Dual* is a shard of porcelain removed from Sonic Youth's *Bad Moon Rising*, yet it creates a hypnotic mood throughout the

album much like Galaxy 500's *On Fire*. *Alternative Press*

They sound to me like a band made up of Philip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub. This is pop music, but it really stretches the boundaries a bit. *Heckler*

The duo's minor-key monochromatic throbs and strums are laid out like a single curve plotted on a graph, admirable in its cleanliness and scientific in its fluctuations. Its absolute unrelenting insistence on sterility and its scientific use of synthesized minimalism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves as well as its new-wave predecessors. *CMJ*

This is mood music pure and not so simple. *Grey City Journal*

To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller. Some may find Supercollider a fitting substitute for Joy Division, but, frankly, find them quite worthy in their own right. *The Splatter Effect*

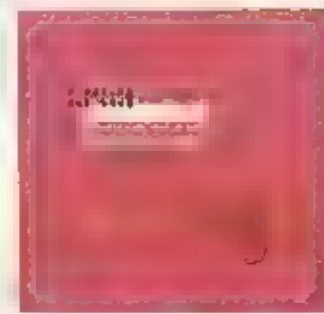
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## DREAMING OUT LOUD: MUSIC SAMPLER NO. 3

The third in a continuing series of music samplers released by Emigre Music. *Dreaming Out Loud* features previously unreleased tracks by Cindyta K (featuring Gordon Sharp of This Mortal Coil fame), Honey Barbara, The Grassy Knoll (now signed to Verve Records),

Supercollider and New York's J. CD includes 24-page booklet by Amy Gerstler and Gail Swan and chronicling the nocturnal wanderings of a sleepwalker.

CD \$9.95



## THE APOLLO PROGRAM THROWING APPLES AT THE SUN

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts. Designed and produced by Elliott Peter Earls at The Apollo Program.

CD \$20.00 (Macintosh format only). Be sure to ask for a free copy of *Throwing Apples at the Sun*

with any order of \$300 or more.



## THE CODEX SERIES

### NARRATIVE EXPLORATION BEYOND THE BOOK

Somewhere between a compilation CD and a digital fanzine, The Codex Series is a laboratory that explores the digital medium through narrative, design and the interactive. *ISSUE NO. 1* features the work of Josh Lim, Tree Axis, Orange Lux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue.

CD (MACINTOSH FORMAT ONLY) \$12.00

*ISSUE NO. 2* features Francis Chan, Joshua Davis, Philip Dwyer, Spencer Higgins, Lee Mosenheimer, Matthew Richmond, Eric Rodenbeck, Andy Slapema, and Tomoko Takeue.

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BASE 12 SANS BOLD ITALIC & SMALL CAPS  
BASE 12 SERIF REGULAR & SMALL CAPS  
BASE 12 SERIF ITALIC & SMALL CAPS  
BASE 12 SERIF BOLD & SMALL CAPS  
BASE 12 SERIF BOLD ITALIC & SMALL CAPS  
BASE 9 REGULAR & SMALL CAPS  
BASE 9 ITALIC & SMALL CAPS  
BASE 9 BOLD & SMALL CAPS  
BASE 9 BOLD ITALIC & SMALL CAPS  
BASE MONOSPACE NARROW THIN  
BASE MONOSPACE NARROW THIN ITALIC  
BASE MONOSPACE NARROW REGULAR  
BASE MONOSPACE NARROW REG ITALIC  
BASE MONOSPACE NARROW BOLD  
BASE MONOSPACE NARROW BOLD ITALIC  
BASE MONOSPACE WIDE THIN  
BASE MONOSPACE WIDE THIN ITALIC  
BASE MONOSPACE WIDE REG  
BASE MONOSPACE WIDE REG ITALIC  
BASE MONOSPACE WIDE BOLD  
BASE MONOSPACE WIDE BOLD ITALIC  
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BLOCKHEAD ALPHABET DARK SIDE  
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CHOLLA WIDE  
CHOLLA SMALL CAPS  
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CHOLLA UNICASE LIGATURES  
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COUNCIL 182 WORD LOGOS  
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DEMOCRATICA BOLD  
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DOGMA SCRIPT  
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EXOCET HEAVY  
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FILOSOFIA BOLD  
FILOSOFIA SMALL CAPS & FRACTIONS  
FILOSOFIA GRAND & GRAND CAPS  
FILOSOFIA GRAND BOLD  
FILOSOFIA UNICASE  
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JOURNAL ITALIC  
JOURNAL ULTRA  
JOURNAL BOLD  
JOURNAL ULTRA BOLD  
JOURNAL SMALL CAPS & FRACTIONS TEXT  
JOURNAL SMALL CAPS & FRACTIONS ITALIC  
JOURNAL SMALL CAPS & FRACTIONS ULTRA  
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LUNATIX BOLD  
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MASON SERIF BOLD & SUPER BOLD  
MASON SERIF ALT BOLD & SUPER BOLD  
MASON SANS REGULAR & SUPER  
MASON SANS ALT REG & SUPER  
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MATRIX BOLD  
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MATRIX SCRIPT REGULAR  
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MATRIX NARROW  
MATRIX WIDE  
MATRIX INLINE EXTRA BOLD  
MATRIX INLINE SCRIPT  
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MODULA SANS BOLD  
MODULA SANS BLACK  
MODULA SERIF REGULAR  
MODULA SERIF BOLD  
MODULA SERIF BLACK  
MODULA ROUND SANS REGULAR & SMALL CAPS  
MODULA ROUND SANS BLACK & SMALL CAPS  
MODULA ROUND SERIF REGULAR & SMALL CAPS  
MODULA ROUND SERIF BLACK & SMALL CAPS  
MODULA ROUND SERIF ULTRA & SMALL CAPS  
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NARLY BOLD  
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OAKLAND 8  
OAKLAND 10  
OAKLAND 13  
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OBLONG BOLD  
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OTTOMAT ITALIC  
OTTOMAT BOLD  
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OUTWEST DARK  
OUTWEST HALF EMPTY  
OUTWEST HALF FULL  
PLATELET THIN  
PLATELET REGULAR  
PLATELET HEAVY  
QUARTET REGULAR  
QUARTET BOLD  
QUARTET SMALL CAPS & FRACTIONS REG  
QUARTET SMALL CAPS & FRACTIONS BOLD  
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REMEDY SINGLE EXTRAS  
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REMEDY DOUBLE EXTRAS  
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SODA SCRIPT BOLD & BOLD EXTRAS  
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SOLEX REGULAR ITALIC  
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SOLEX MEDIUM ITALIC  
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TARZANA NARROW BOLD ITALIC  
TARZANA WIDE REGULAR  
TARZANA WIDE BOLD  
TARZANA WIDE ITALIC  
TARZANA WIDE BOLD ITALIC  
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TEMPLATE GOTHIC BOLD  
TOTALLY GOTHIC & GOTHIC WIDE CAPS  
TOTALLY GLYPHIC  
TRIPLEX SANS LIGHT  
TRIPLEX SANS BOLD  
TRIPLEX SANS EXTRA BOLD  
TRIPLEX ITALIC LIGHT  
TRIPLEX ITALIC BOLD  
TRIPLEX ITALIC EXTRA BOLD  
TRIPLEX SERIF LIGHT  
TRIPLEX SERIF BOLD  
TRIPLEX SERIF EXTRA BOLD  
TRIPLEX CONDENSED REGULAR  
TRIPLEX CONDENSED BLACK  
TRIPLEX SERIF CONDENSED REGULAR  
TRIPLEX SERIF CONDENSED BLACK  
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UNIVERSAL 19  
VARIEX LIGHT  
VARIEX REGULAR  
VARIEX BOLD  
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VENDETTA LIGHT PETITE CAPS  
VENDETTA LIGHT SMALL CAPS & FRACTIONS  
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¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾  
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

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**LINING NUMERALS** are all aligned with the height of the capital letters

0 1 2 3 4 5 6 7 8 9 A B C D E F G H I

**OLD STYLE NUMERALS**, also called "non-lining", have ascenders and descenders like the lowercase letters, with emphasis along the x-height, thus creating a more even appearance than lining numerals when used with lowercase text.

o 1 2 3 4 5 6 7 8 9 a b c d e f g h i j

**SMALL CAPS CHARACTER SET:** Small Caps and Fractions fonts contain the following

A A B B C C D D E E F F G G H H I I J J K K L L M M N N O O P P Q Q R  
R S S T T U U V V W W X X Y Y Z Z ! ? " # \$ % & ' ( ) , - . / : ; \_ ` { | } ~  
) @ Rp AAAA AA AC EE EI II IN OO OOO OS UL UU YY † μ Å Ø  
« ¡ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾  
ff fi fl fm fn fo fp fr fs ft tt u v w x y z aa bb cc dd ee ff gg hh ii ll mm nn oo pp rr ss vv xx yy zz 0 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

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 more pleasing effect in general text applications.

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PACKAGES THAT COME WITH FRACTIONS ALSO INCLUDE THE FOLLOWING.

**SUPERIOR LETTERS:** used in French and Spanish text for certain characters: a b d e i l m n p r s t

**FRACTIONS:** the  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{1}{3}$  and  $\frac{2}{3}$  fract ons are prov ded;  
to construct add t onal ones connect the super or and infer or  
numera s with the fraction slash





**SUPERIOR AND INFERIOR NUMERALS** use for footnotes or to construct custom fractions 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0


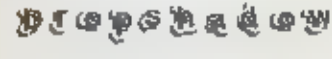


**F-LIGATURES:** in addition to **fi** and **fl**, the **ff** **fh** and **fm** ligatures are also provided

SYMBOLS: ↑ ↓ → ← × ∫ ⊗ ⊙ ⊛ ⊞ ⊠ ⊡ ⊢ ⊣ ⊤ ⊥ ⊦ ⊧ ⊨ ⊩ ⊪ ⊫ ⊬ ⊭ ⊮ ⊯ ⊰ ⊱ ⊲ ⊳ ⊴ ⊵ ⊶ ⊷ ⊸ ⊹ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿ ⊺ ⊻ ⊼ ⊽ ⊾ ⊿



|          |                                   |   |
|----------|-----------------------------------|---|
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|          | Base 9 \$95                       | Regular & SMALL CAP<br><b>Bold &amp; SMALL CAPS</b><br><i>Italic &amp; SMALL CAPS</i><br><b>Italic Bold &amp; SMALL C</b>     |
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|          |                              |   |
|----------|------------------------------|---|
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| <b>C</b> | Cholla Sans \$95             | Sans Thin<br>Sans Regular<br><i>Sans Italic</i><br>Sans Bold  |
|          | Cholla Slab \$95             | Slab Thin<br>Slab Regular<br><i>Slab Oblique</i><br>Slab Bold   |
|          | Cholla Wide \$95             | Wide<br>WIDE SMALL CAPS<br>UNICASE<br>LIGATURES   |
|          | Citizen \$65                 | Light<br><b>Bold</b>  |
|          | Council \$65                 | <b>REGULAR</b><br><b>AND THE</b>  182 word logos   |
| <b>D</b> | Dead History \$65            | Roman<br><b>Bold</b>  |
|          | Democratia \$65              | Regular<br>bold   |

|          |                 |  |
|----------|-----------------|--|
|          | Dagma \$95      | <b>Bold</b><br><b>Script Bold</b><br><b>Black</b>  |
|          | Dagma \$59      | <b>Outline</b><br><b>Extra Outline</b>   |
| <b>E</b> | Elektrix \$65   | Light<br><b>Bold</b>   |
|          | Elcott's \$149  | <i>Blue Eye Shadow</i><br> 81 glyphs<br> 81 glyphs<br>substitution: rwa<br> 81 glyphs<br><b>Typhoid Mary</b> <b>Dark</b><br>Venus Dioxide<br>Venus Dioxide Outline |
|          | Emigre \$65     | <b>Eight</b><br><b>Ten</b><br><b>Fourteen</b><br><b>Fifteen</b>  |
|          | Emperor \$65    | <b>Eight</b><br><b>Ten</b><br><b>Fifteen</b><br><b>Nineteen</b>  |
|          | Exocet \$65     | <b>LIGHT</b><br><b>HEAVY</b>   |
| <b>F</b> | FellaParts \$59 |  170 illustrations  |
|          | Frasofa \$95    | Regular<br><i>Italic</i><br><b>Bold</b><br>SMALL CAPS & FRACTIONS  |



|   |                         |  |
|---|-------------------------|--|
|   | Filosofia Grand<br>\$95 | Grand & GRAND CAPS<br>Grand Bold<br>unicase  |
| H | Hypnopædia<br>\$59      |  140 patterns       |
| J | Journal<br>\$95         | Text<br>Italic<br>Ultra  |
|   | Journa<br>\$65          | <b>Bold</b><br><b>Ultra Bold</b>   |
|   | Journal<br>\$65         | SM CAPS & FRACTIONS TEXT<br>SM CAPS & FRACTIONS ITALIC<br>SM CAPS & FRACT ULTRA                      |
| K | Keedy<br>\$65           | <b>Sans Regular</b><br><b>Sans Bold</b>  |
| L | Lunatic<br>\$65         | Light<br><b>Bold</b>   |
| M | Mason Sans<br>\$95      | REGULAR & SUPER<br>ALTERNATE & SUPER<br><b>BOLD &amp; SUPER</b><br><b>BOLD ALTERNATE &amp; SUPER</b> |
|   | Mason Serif<br>\$95     | REGULAR & SUPER<br>ALTERNATE & SUPER<br><b>BOLD &amp; SUPER</b><br>ALTERNATE & SUPER                 |
|   | Matrix<br>\$95          | Book<br>Regular<br><b>Bold</b>   |
|   | Matrix<br>\$95          | Script Book<br>Script Regular<br>Script Bold   |
|   | Matrix<br>\$65          | SMALL CAPS & FRACTIONS BOOK<br>SMALL CAPS & FRACTIONS REG<br>SMALL CAPS & FRACTIONS BO               |
|   | Matrix<br>\$95          | <b>Extra Bold</b><br>Narrow<br><b>Wide</b>   |
|   | Matrix<br>\$65          | Inline Extra Bold<br>Inline Script   |
|   | Missionary<br>\$95      |                  |
|   | Modula<br>\$95          | Regular<br><b>Bold</b><br><b>Black</b>   |
|   | Modula<br>\$95          | Serif Regular<br>Serif Bold<br>Serif Black   |
|   | Modula Round<br>\$65    | Sans & SMALL CAPS<br>Sans Black & SMALL CAPS   |
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|   | Modula<br>\$59          | Outlined & SMALL CAPS<br><b>Ribbed</b>   |
|   | Motion<br>\$65          | <b>Light</b><br><b>Bold</b>  |
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|   | Mrs Eaves<br>\$95       | Smart Ligatures Roman<br>Smart Ligatures Italic<br>Smart Ligatures Bold                              |
| N | Narly<br>\$65           | <b>LIGHT</b><br><b>REGULAR</b><br><b>BOLD</b><br><b>INLINE</b><br><b>OUTLINE</b>                     |
|   | Not Caslon<br>\$65      | <i>NOT CASLON</i>  |
| O | Oakland<br>\$65         | <b>SIX</b><br><b>Eight</b><br><b>Ten</b><br><b>Fifteen</b>   |
|   | Oblong<br>\$65          | Regular<br><b>Bold</b>   |
|   | Ottomat<br>\$95         | Book<br>Italic<br><b>Bold</b>  |
|   | OutWest<br>\$65         | Light<br><b>Dark</b><br>Half Full<br>Half Empty  |
| P | Patelet<br>\$95         | Thin<br>regular<br>heavy   |
| Q | Quartet<br>\$65         | Regular<br><b>Bold</b>   |
|   | Quartet<br>\$65         | SM CAPS & FRACT REG<br>SM CAPS & FRACT BOLD  |



|  |   |   |
|--|---|---|
| <div>R</div> <div>Remedy \$95</div> <div>Single<br/>Double<br/>Single Extras<br/>Double Extras</div> | <div>Thingbat \$59</div> <div>111 illustrations</div> <div>Template Gothic \$65</div> <div>Regular<br/>Bold</div>   | <div>MEDIUM SM CAPS &amp; FR<br/>MEDIUM PETITE CAPS<br/>Bold</div>  |
| <div>S</div> <div>Sabbath Black \$65</div> <div>Regular<br/>Heavy</div>                              | <div>Totally \$65</div> <div>Totally Gothic<br/>TOTALLY GLYPHIC</div>   | <div>W</div> <div>Whirligig \$59</div> <div>152 illust</div> <div>Z</div> <div>ZeitGuys \$59</div> <div>126 illustrations</div> |
| <div>Senator \$95</div> <div>Thin<br/>Demi<br/>Ultra</div>   | <div>Triplex \$95</div> <div>Light<br/>Bold<br/>Extra Bold</div>  |   |
| <div>Soda \$65</div> <div>Script Light &amp; Extras®<br/>Script Bold &amp; Extras®</div>             | <div>Triplex \$95</div> <div>Serif Light<br/>Serif Bold<br/>Serif Extra Bold</div>  |   |
| <div>Soxex \$95</div> <div>Regular<br/>Italic<br/>Bold<br/>Bold Italic</div>                         | <div>Triplex \$95</div> <div>Italic Light<br/>Italic Bold<br/>Italic Extra Bold</div>   |   |
| <div>Soxex \$95</div> <div>Medium<br/>Italic<br/>Black<br/>Black Italic</div>                        | <div>Triplex \$65</div> <div>Condensed Regular<br/>Condensed Black</div> <div>Triplex \$65</div> <div>Condensed Serif Regular<br/>Condensed Serif Black</div> |   |
| <div>Suburban \$65</div> <div>Light<br/>Bold</div>   | <div>U</div> <div>Universa \$59</div> <div>Eight<br/>Nineteen</div>   |   |
| <div>T</div> <div>Tall \$95</div> <div>MATRIX<br/>Modula<br/>Senator</div>                           | <div>V</div> <div>Variex \$95</div> <div>Light<br/>regular<br/>bold</div>   |   |
| <div>Tarzana \$95</div> <div>Narrow<br/>Italic<br/>Bold<br/>Bold Italic</div>                        | <div>Vendetta \$95</div> <div>Light<br/>Light Italic<br/>LIGHT SM CAPS &amp; FRAC<br/>LIGHT PETITE CAPS<br/>Bold</div>  |   |
| <div>Tarzana \$95</div> <div>Wide<br/>Italic<br/>Bold<br/>Bold Italic</div>                          | <div>Vendetta \$95</div> <div>Medium<br/>Medium Italic</div>  |   |

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| <b>and Bob Aufuldish</b>   | Motiv                    |
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| <b>John Downer</b>         | Oakland                  |
| Brothers                   | Quarry                   |
| Quarry                     | Senator                  |
| Triplex Italic             | Soda Script              |
| Vendetta                   | Sales                    |
| <b>Elliott Peter Earls</b> | Tarzana                  |
| Blue Eye Shadow            | Totally Gothic           |
| Saw Dropshadow             | Triplex Roman            |
| Suburban Perma             | Unversa                  |
| Tivoli Mary 3D             | Variex                   |
| Venus Duxide               | Whirligig                |
| <b>Edward Fella</b>        | <b>P. Scott Makela</b>   |
| FellaParts                 | Dead History             |
| Outwest                    | <b>Conor Mangat</b>      |
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> Anne Bush

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> **Sherla Levrant de Bretteville**

>Jop van Bennekom

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>Design, Roy Brooks

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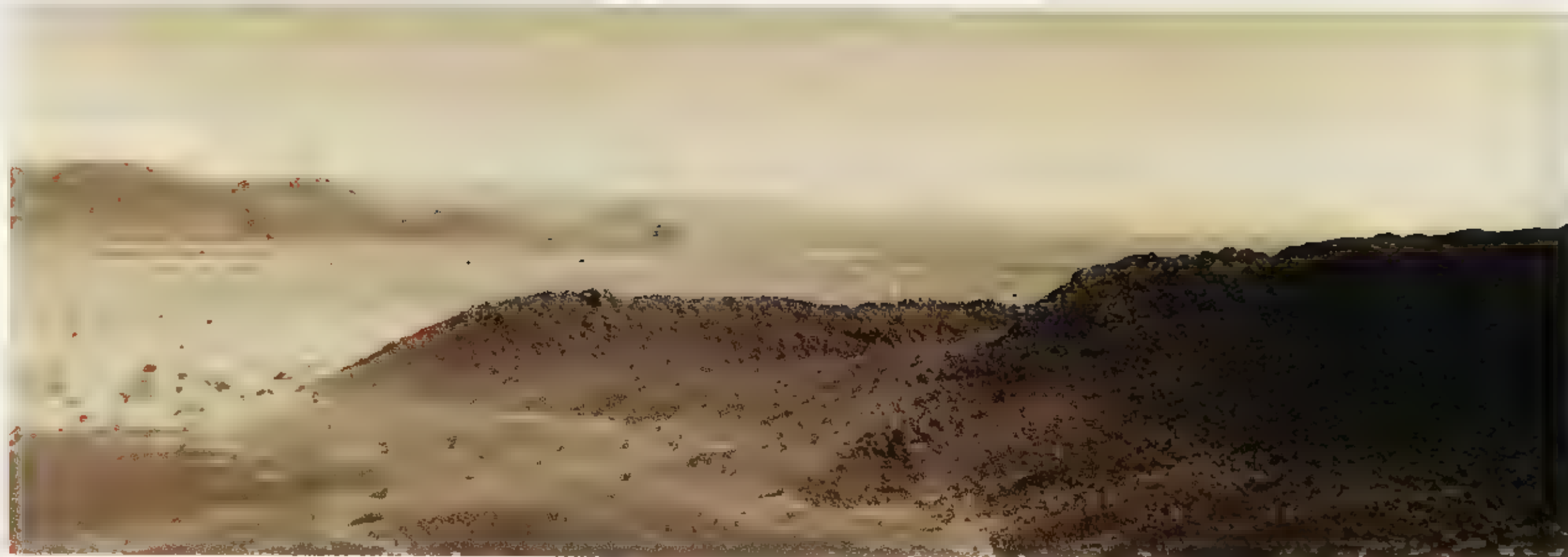
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Crater Ten Miles West of Amboy

## Scenic

The photography, design, and print work of Bruce Licher

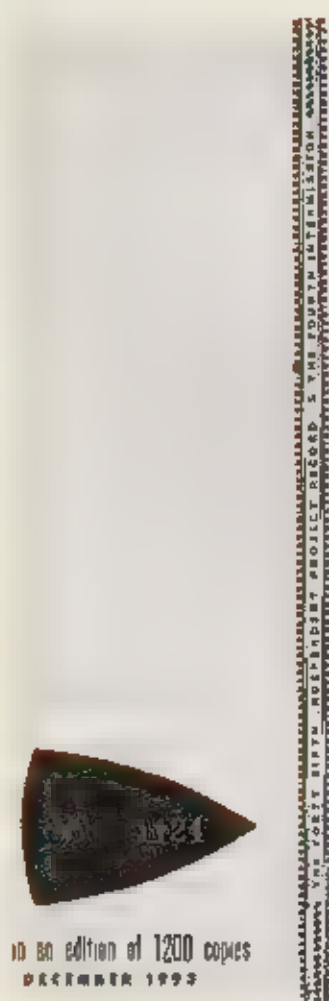
"The photographs shown here were born out of a desire to find appropriate imagery to accompany the music I make with my group SCENIC. Having worked with black and white photography in art school at UCLA during the late 70s I came back to it in the early 90s after finding an inexpensive panoramic camera and began to photograph the East Mojave Desert. There is something about the untouched desolation of the landforms and the few things that grow there which intrigued me, and somehow the limited capabilities of the camera I had found seemed to complement the stark, beautiful landscapes. At the same time I was initiating a new musical project with several friends in Los Angeles, an all-instrumental group whose main goal was to create an evocative music that would transport the listener to other places in their mind. Our first CD, titled *Incident At Cima* is conceived as a soundtrack for the East Mojave Desert and many of my photographic images were used in the packaging of the CD and record album. I have since photographed in other locations in California, Arizona, and Utah, and many of the images you see here are now printed for the first time. I am currently working on the recording of SCENIC's third album, an ambient space-rock travelogue titled *The Spheres*, the packaging of which will incorporate photographs of the Mojave Desert landscape as taken from the air. We are also planning a fourth album of music based on the Kaiparowits Plateau area in southern Utah, for which some images from the selection shown here may be used in the packaging."

- B.L. -





The Marble Mountains North East of Amboy



SCENIC  
WITH BRUCE LEMMER ♦ GUITAR & VAX ORGAN  
JAMES BRENNER ♦ BASS & PERCUSSION  
BROCK WIRTZ ♦ DRUMS & PERCUSSION  
WITH GABRIEL GUTERMAN: SOLO OF MANDOLIN LYNNIE & JERRY LEE

IP046

The Kelso Run  
East Mejaire Shuttle  
Down Back Canyon Road  
45 RPM

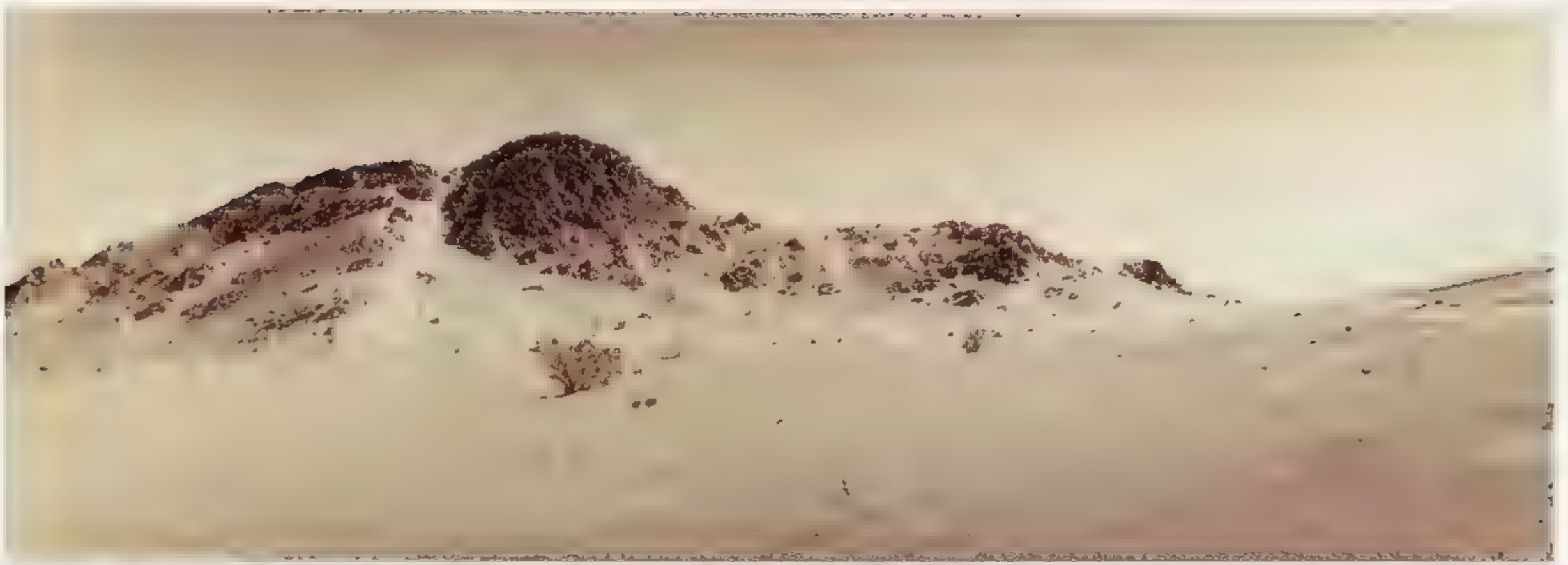


From left to right.

Back and front cover, 7" ep sleeve, *The Kelso Run*, Scenic

Back and front cover, double 7" single sleeve, *Live Recordings*, Scenic/Lanterna





At the Edge of Codiz Dry Lake







Joshua Tree Forest Near Cima



From left to far right:

Back and front cover, 7" ep sleeve, *Sage/Another Way*, Scenic

Back and front cover, compact disc sleeve, *Incident at Cima*, Scenic

Scenic postcard





On the Road to Kirkland Junction



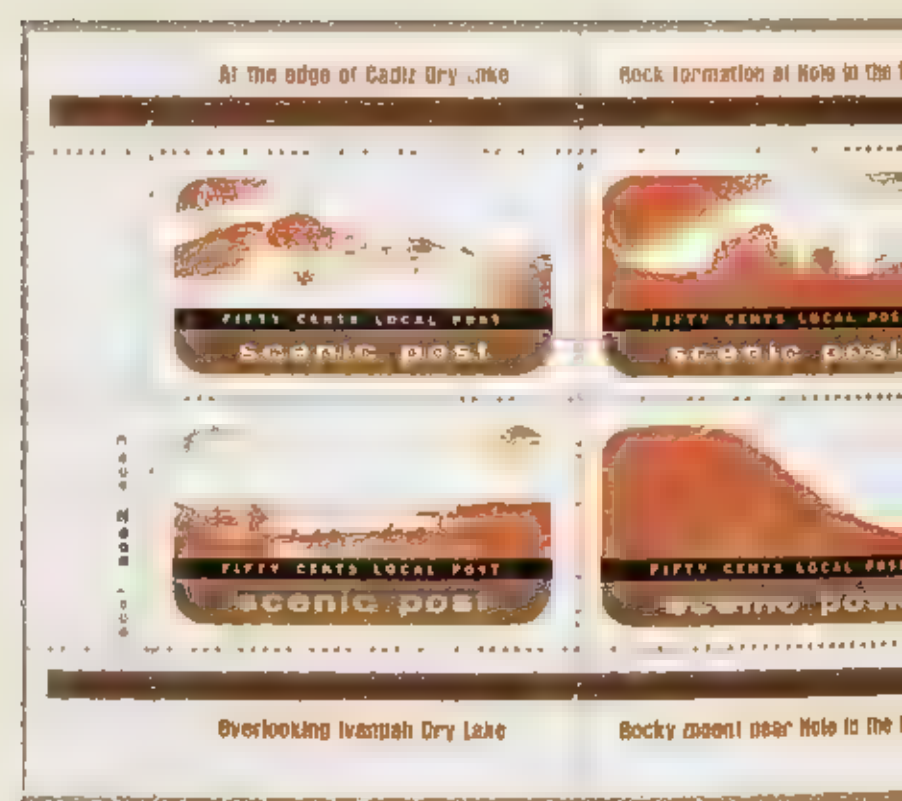
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FEBRUARY 1998





Near Hole In The Wall



From left to far right

Front cover, inside spread, back cover, postage stamp folder, *Scenic Post*



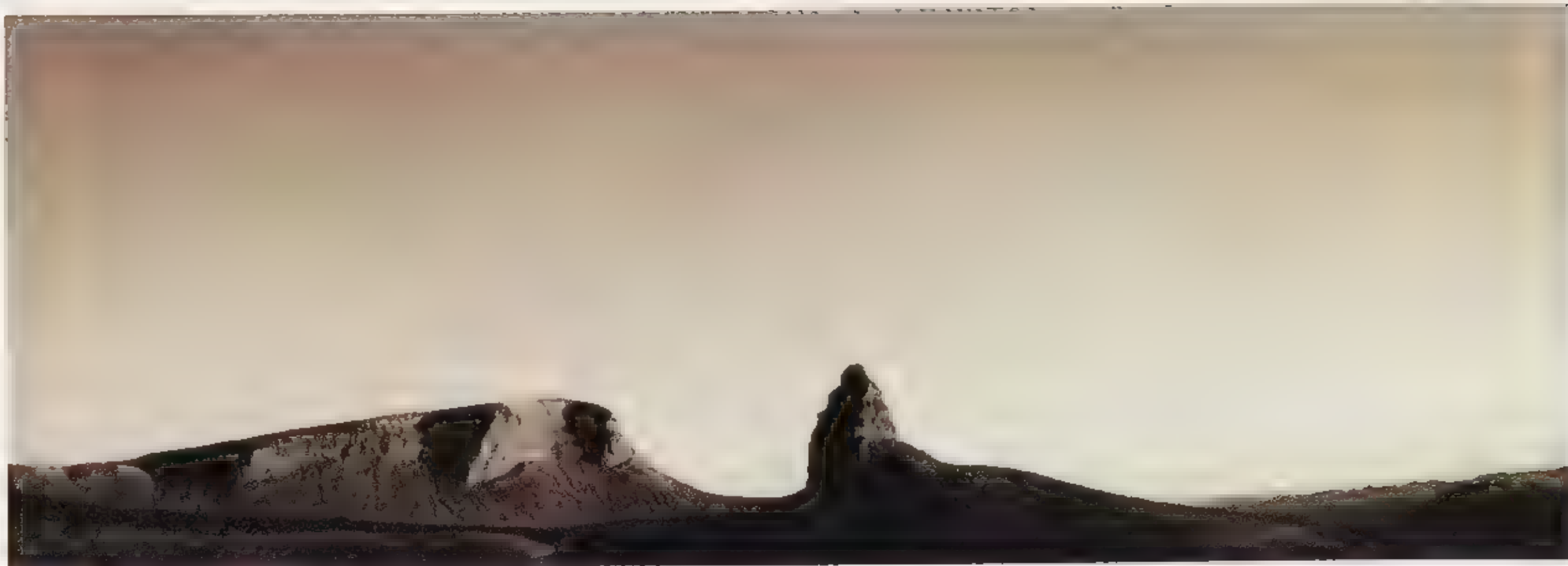


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Looking Across Niple Bench

Independent project records presents



**scenic**

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## scenic post



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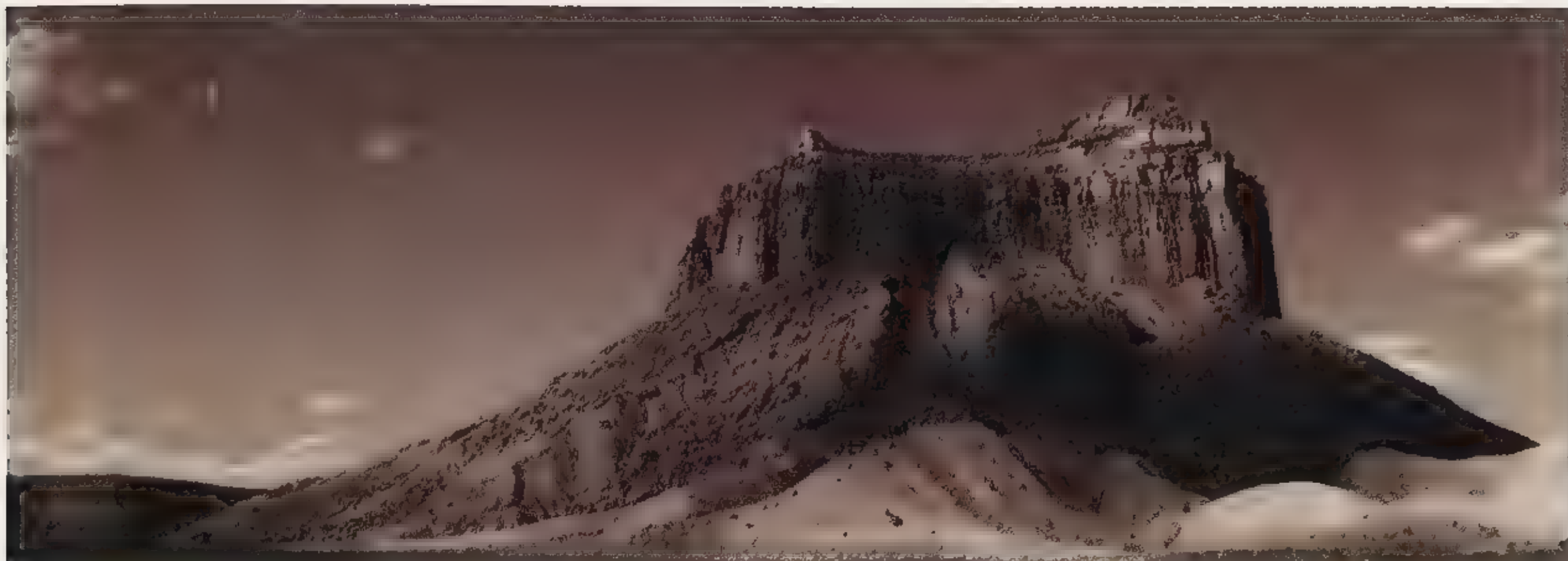
Announcement card

Front cover, postage stamp folder

Sheet of postage stamps, *Scenic Post Millenium Stamps*

Three announcement flyers





Monument on Niple Bench

**scenic**

will perform at the grand opening of GLAXA DT

SCENIC will debut new work in progress during their set which starts at 7:30 P.M.

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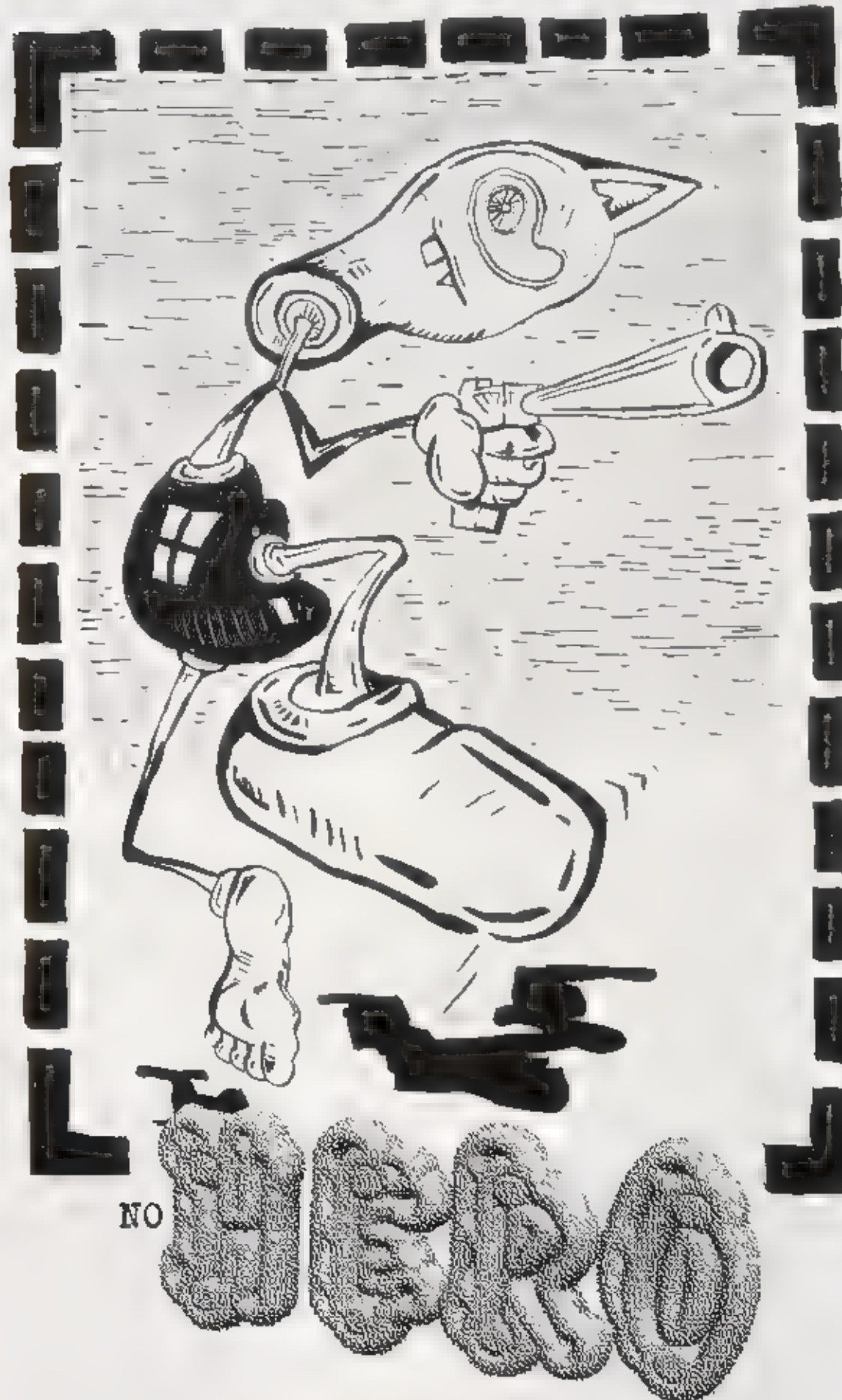
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when flawed Jefferson penned  
 "we hold these truths to be self-evident,  
 that all (wo)men are created equal," his  
 bony finger stabbed a most essential truth.  
 NO MAN BE ABOVE ME - NO MAN BE BELOW ME

the culture of heroes is the path of the damned



"a portrait of NOBODY with a gun"  
 #10 from a series of 10 portraits entitled  
 "gangsters and their affect on my soul"  
 by elliot earls at the apollo program.

*Elliott Earls*





# WHAT IS THE APOLLO PROGRAM?

in 1993 after leaving cranbrook, i got fired from elektra records. I guess my ideas for the european release of "the eagles greatest hits" weren't quite what they were looking for. my inability to "fit in" with the rest of the art dept. might of had something to do with it(?) i opened my own "studio." i designed type, wrote some music, shot video, posters... then I put out this package "throwing apples at the sun." i made a ton of money! i decided to keep a few clients, cause i liked them. (I guess they liked me too.) Then I made these gold boots, and drew a big portrait of Malcom X. And I got a speed skating suit. I figured out how to hook them all up to the computer. I started to perform at HERE in soho. SHEEESH. then I got a call on the telephone... it seems i won this "emerging artist" grant from the wooster group ( you know, wilem dafoe's's company ) and boy, the phone started to ring off the hook! (like out of a movie or something) I've been performing all over. the "exit" festival outside paris was the best. then i got a real studio with recording gear'n what not. i'm working on a few top secret projects. ( but not for the government or anything)....i still work for clients if they're real cool'n what not. [//...]



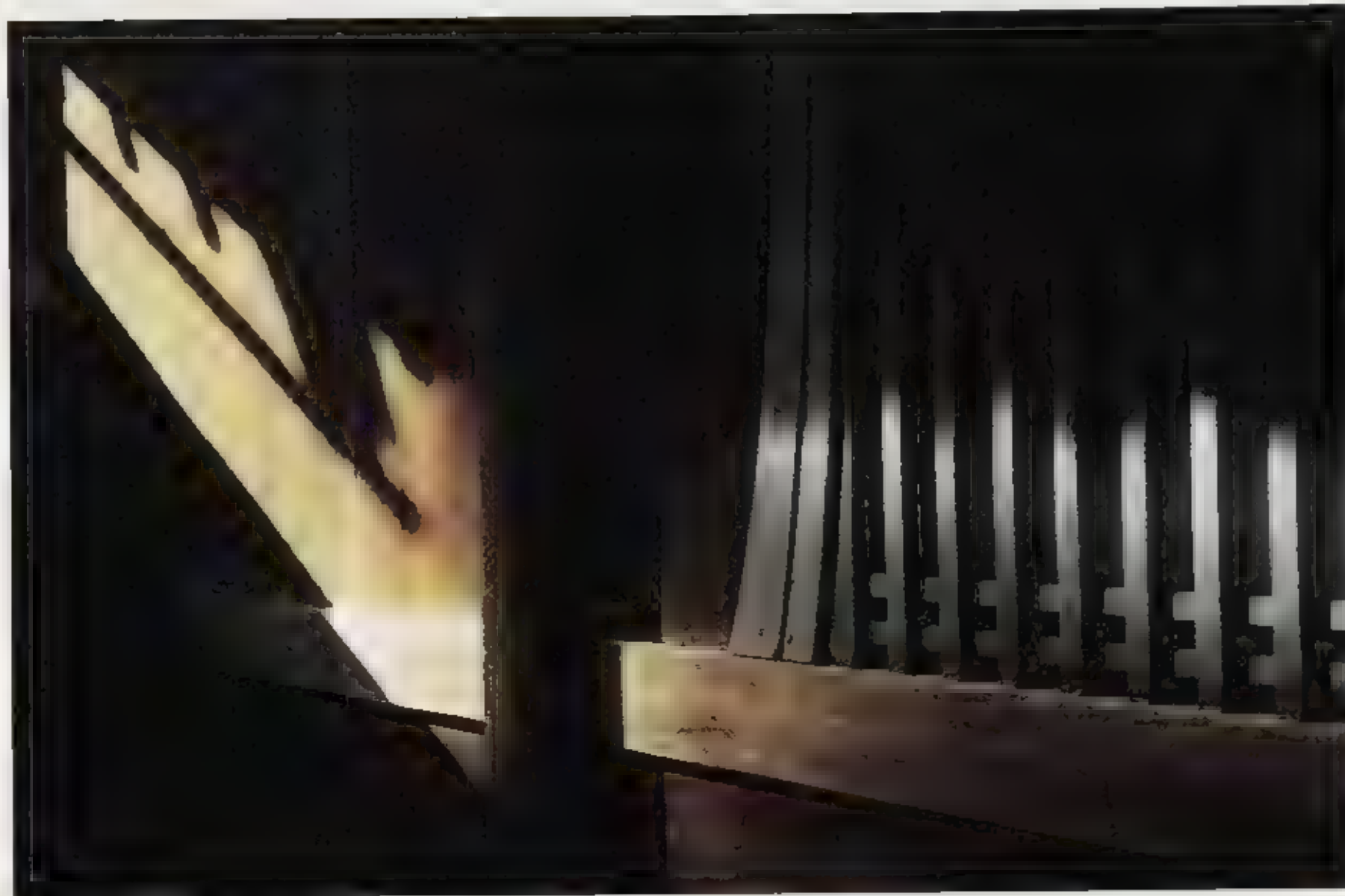
This is a photo of elliot earls performing  
"THE ORANGES OF HIERONYMUS BOSCH" from "eye  
sling shot lions" live at the creitel theatre  
festival outside paris. I made those gold boots  
my self. they have triggers in them.  
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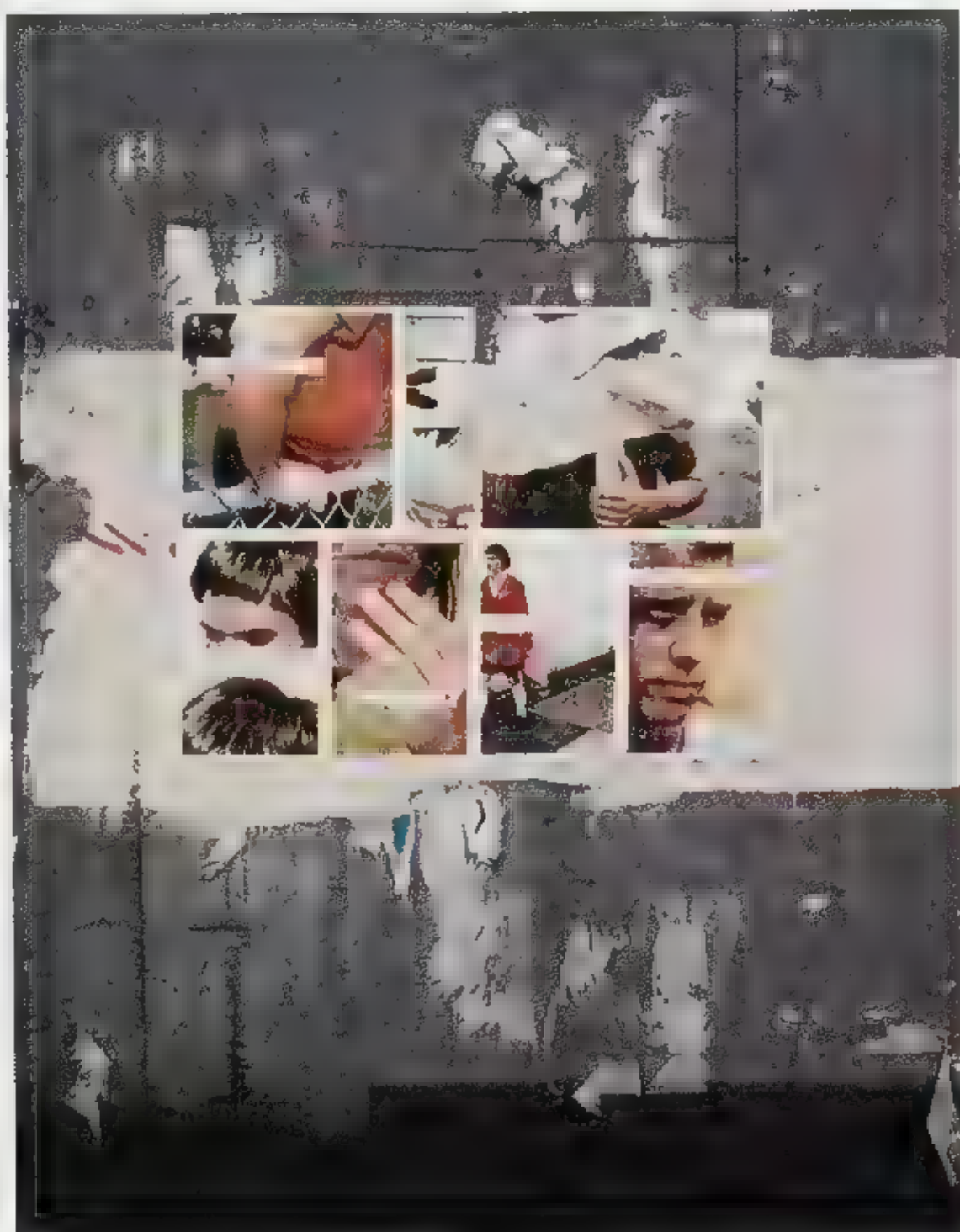
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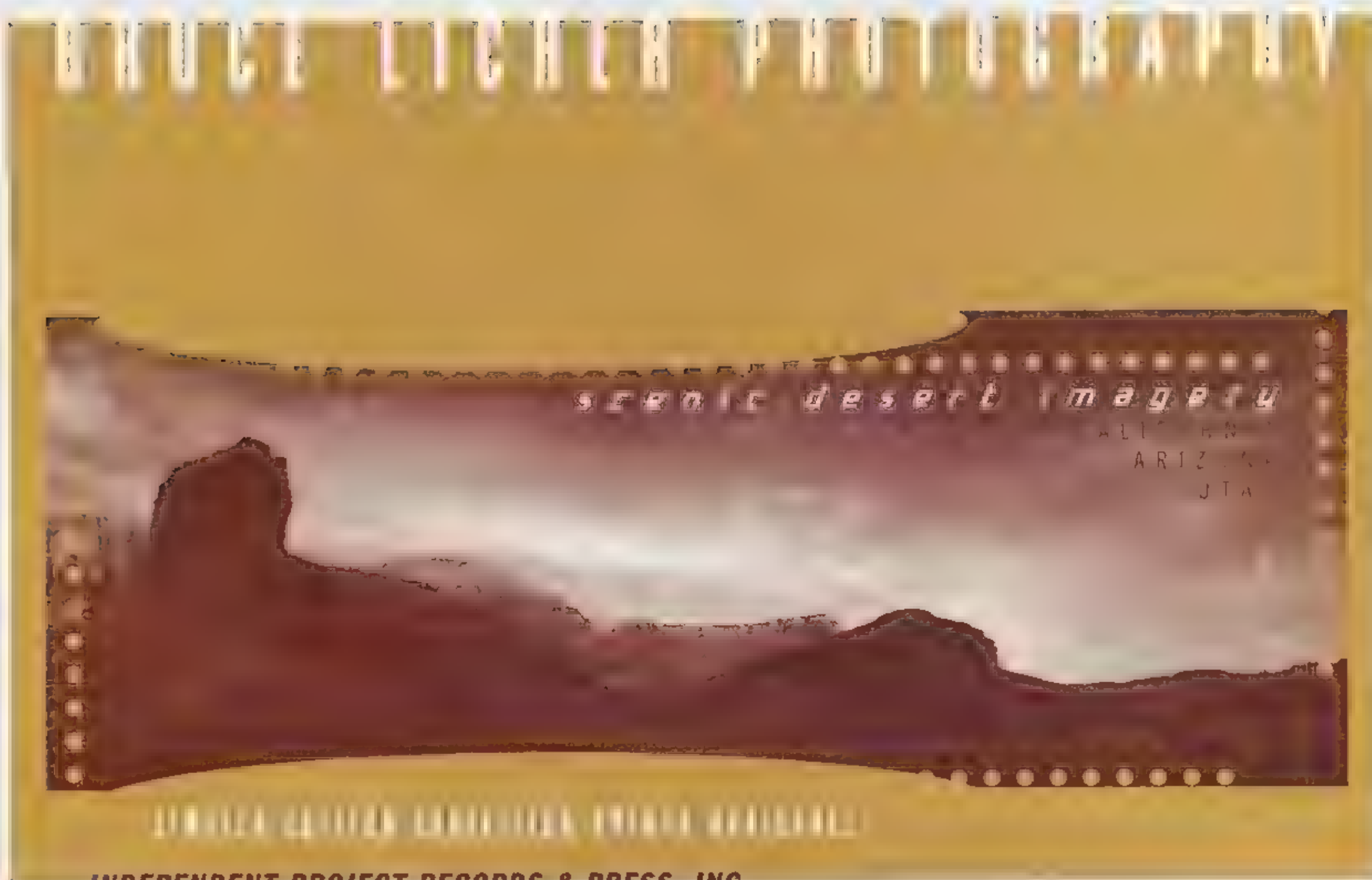
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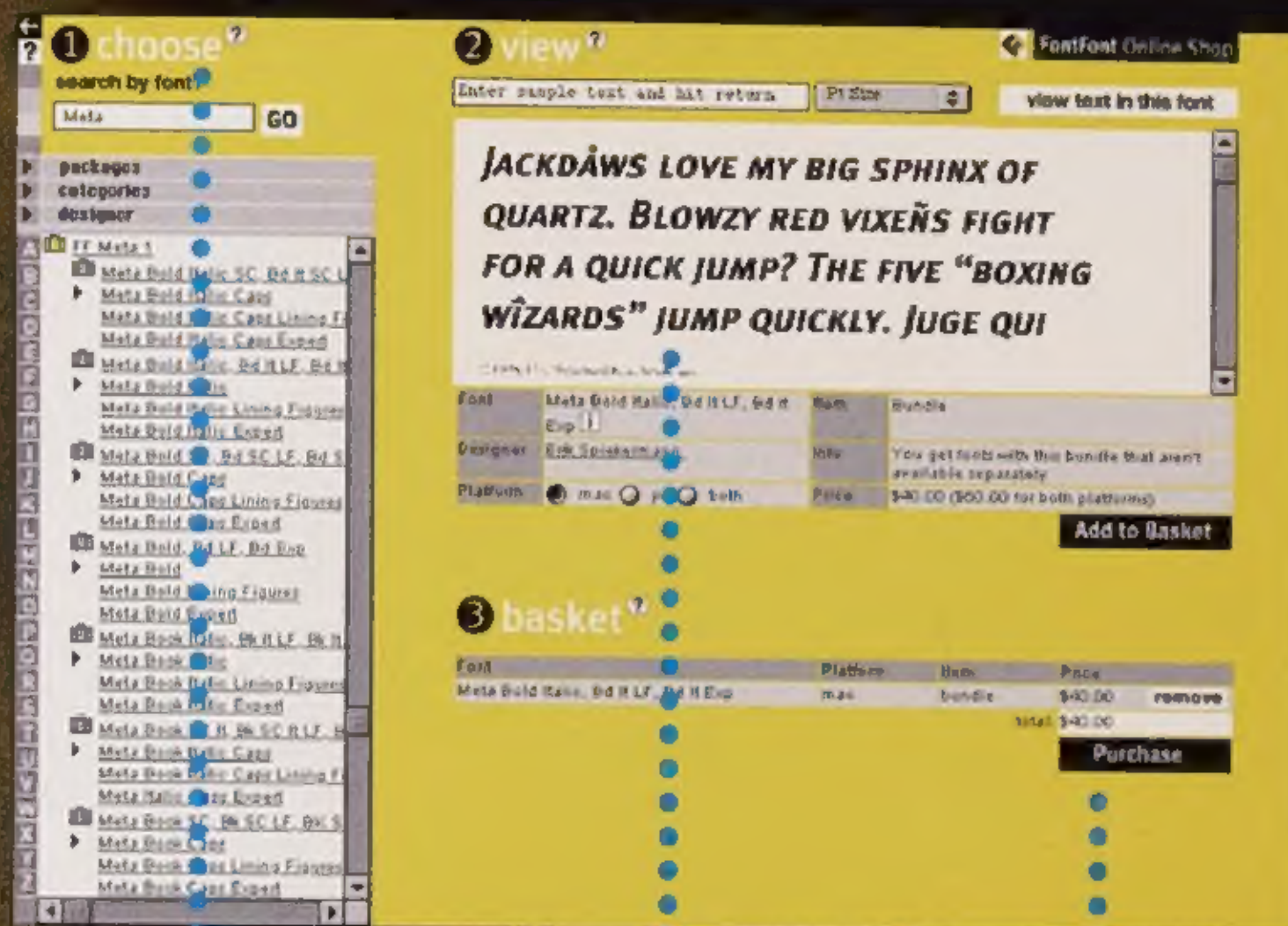
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**// Instead of scurrying into a corner and wailing about what media are doing to us, one should charge straight ahead and kick them in the electrodes. //**

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